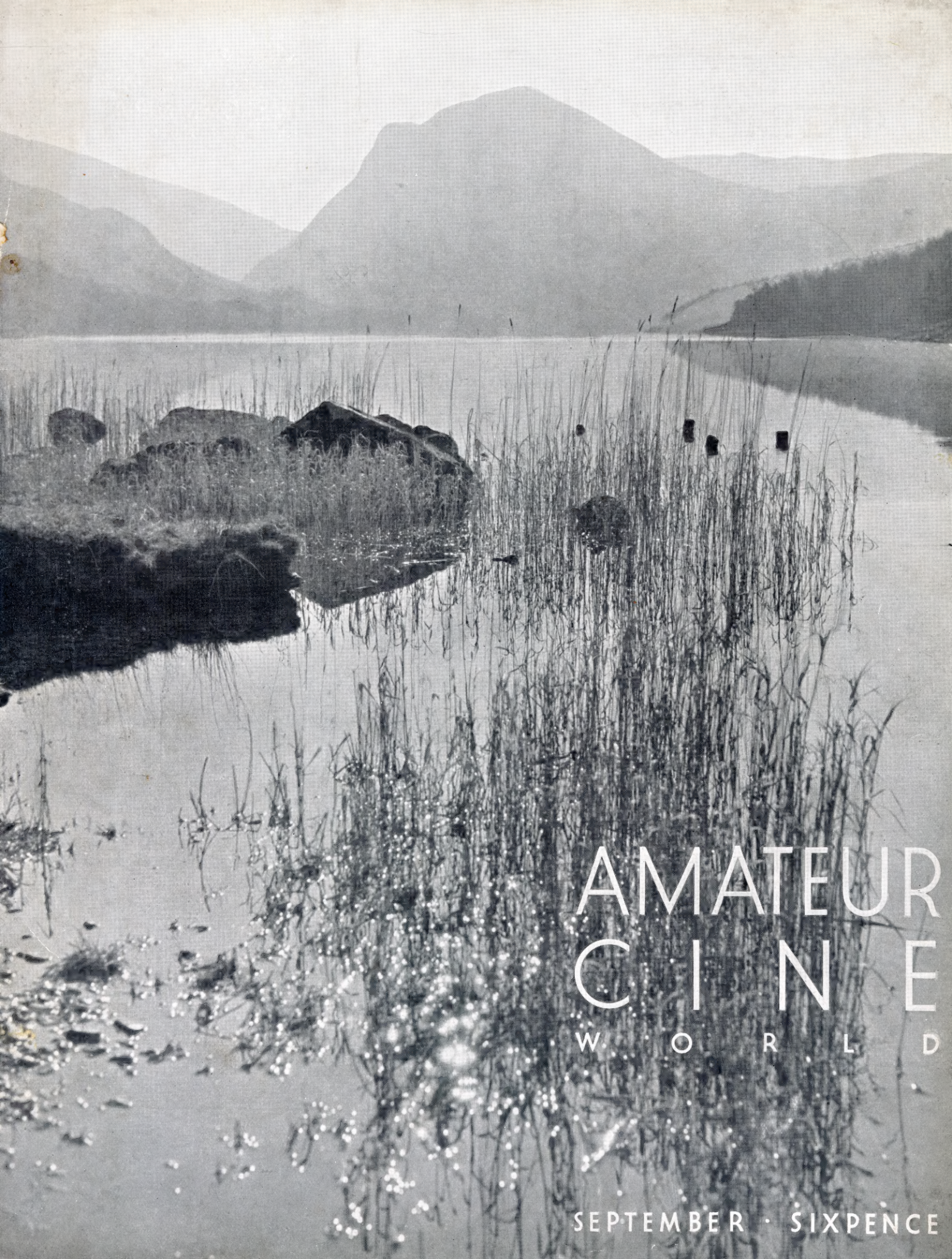
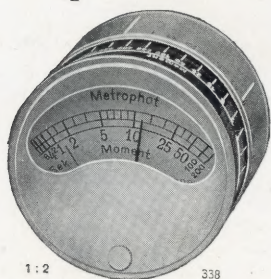




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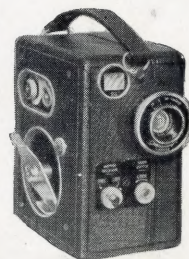
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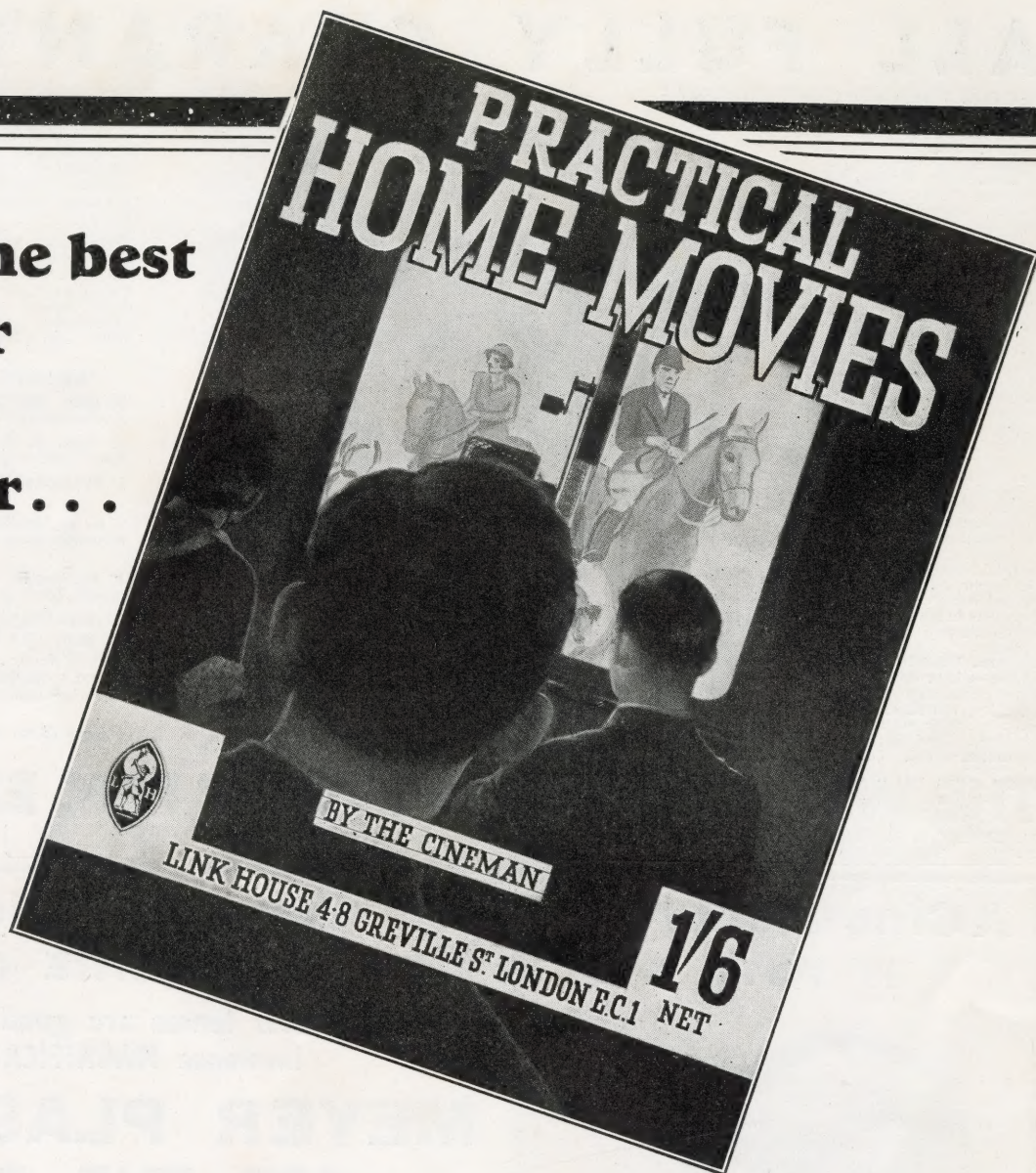
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VOL. I.

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No. 6.

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THE EDITOR to his READERS

THE announcement of *Amateur Cine World's* first Competition has aroused widespread interest and appreciation at once for its novelty and for the incentive it gives to better work. There are still too many amateur movie-makers who shoot haphazardly on the pretext that for certain types of film it is impossible to prepare any scheme on paper first. But there is no subject for which some sort of scheme cannot be prepared beforehand. Certainly there is no film which is not the better for it. Since, however, there appears to be an impression that in certain cases a rough plan is impossible, or, if it is possible, is undesirable in that it fetters the free expression of the cameraman when he comes across scenes and incidents that he has not provided for, it may be as well to pursue the subject further.

How, it may be asked—and, indeed, has—can one conceivably prepare a script for, say, a holiday film of a place where one has never previously been and when one has no clear idea of how the holiday is to be spent? What possible value can such a script have? Surely the only course is to film things as they come (provided, of course, they are good cinematic material) and weld the shots into a cohesive whole? But now it is our turn to ask a question. How can you weld the shots into a cohesive whole if there is no central idea or theme running through them? Yes, we know you have cultivated a visual memory and are constantly bearing in mind as you shoot how scenes and episodes can be linked together. You remember the scenes you have shot and are always on the look-out for others that will match or contrast with them. You realise the value of apt titles and how they may be made at once an excuse and a means for finding a place for a shot that might otherwise have to be omitted.

But all this is a straining to build up something that is not there—a meaning, theme, plot or atmosphere. You may succeed but how much easier your work would be, and how much more effective the result, if your film has been taken to plan, even though it be a very rudimentary and incomplete one!

But this does not answer our correspondent's question of how you prepare this plan if, to hark back to the instance quoted above, you intend

making a holiday film of a place you have never before been to. Well, let us assume we are bound for Lesser Stick-in-the-Mud, a faded but still rather noisy seaside resort. We must decide on the theme of our film. Is it to feature persons or places or is it to combine both and, if so, in what relation? Is it to feature the scenic beauties of Lesser Stick-in-the-Mud? But we do not know if Lesser Stick-in-the-Mud has any scenic beauties. We rather think it hasn't. We buy a guide book to find out. But Lesser Stick-in-the-Mud gives such a glowing description of itself that we cannot believe all it says. The pictures in the guide book, however, look rather dull, so we decide that it is of not much use to make a scenic. The emphasis, we decide, shall be laid on persons, not necessarily members of the family alone. We decide to feature people rather than places. How do people spend their time at this resort? How do they enjoy themselves? We make a note to comb the beach and promenade for types. Are there any carnivals or other glad goings-on? We write to the publicity secretary to find out. Can we get a little humour into the film by contrasting various types of holiday-makers? We make a note of the idea, for when we get to Lesser Stick-in-the-Mud we know very well there will be the temptation to shoot haphazardly and in the excitement of filming we shall probably forget many little ideas and schemes that occur to us now if we do not jot them down.

But so far we have concentrated on persons exclusively. We must get scenic interest of some kind into the film. The watering-place is run on conservative, old-fashioned lines. Probably the Sundays are rather dull for the guide book tells us Sunday games are not allowed. How about contrasting a scene depicting the desolation of Sunday with the bustle of Saturday.

And so we go on. We make no hard-and-fast shot by shot scenario, for this is obviously impossible, but we decide previously on the general theme so that we know what to work to and we jot down ideas that may be amplified, re-arranged or discarded, when

we get to the actual scene of our visit. Having an outline of the theme we are safeguarded from taking extraneous shots.



An arresting foreground makes this shot particularly impressive. This "foreground" is considerably more than a frame; it is an integral part of the picture.

Your SEPTEMBER NEWS-REEL

QUITE an entertaining sequence can be made out of a partridge shoot, the sport which commences on the first of this month. Not only does the actual shooting—and believe me, the progress of the birds take *some* following with a camera—provide an abundance of material, but the followers and beaters and dogs make ideal subjects. Photographic conditions in open woods are not yet too bad to prevent good material being secured in these places.

"The Festival of Light" illuminations at Blackpool, of course, need no explanation. The seaside resort from the 15th of the month until the end of October will be almost like day for the greater part of the evening, but the best effects will be secured away from the town itself. An elevated view on the pier, for instance, would afford a fine panorama view of the whole of the front with the tower in the background. The tower, too, is another fine spot for the cine-camera.

Are you a croquet fan? No? Well, if you are in the vicinity of Bournemouth early this month go and watch the tournament and the fun there. It is not so much the game that will intrigue you and the camera, naturally, but the expressions of the charming old people as they discover that the last "wallop" hadn't sufficient vim behind it.

There will be sheep, sheep everywhere at Herdwick Show at Eskdale on the 28th. Cameramen who suffer from insomnia and desire to permanently record these woolly creatures, please note! Besides horse and motor race meetings during the month there are quite a good number of age-old fairs. Chief amongst these is the Tor Fair, which is being held at Glastonbury for the 805th time. I believe

And How To
Film it
By
'TRAVELLER'



"Uncle Tom Cobleigh" finds that only a giant Toby jug can quench his thirst at Widecombe Fair, which is held at Widecombe-in-the-Moor, Devon, every year. It falls this year on Sept. 11th.

there is an ancient ceremony attached to the custom, which is held on September 10th.

An event worthy of a reel all its own is the annual pilgrimage to Clonmacnoise at Offaly, in the Irish Free State. With it goes the fervour and religious feeling of the Irish peasantry.

In Scotland there are a series of Highland gatherings, in which a variety of exercises are combined. They range from dances to wrestling and what wrestling!

SEPT.

- 1 Partridge Shooting Commences.
- 1 Horse Show, Punchestown, near Dublin.
- 2 Pilgrimage to Clonmacnoise, Offaly, Irish Free State.
- 2 All-Ireland Hurling Final, Dublin.
- 3-4 St. Giles' Fair, Oxford.
- 3-8 Open Lawn Tennis Tournament, Bexhill-on-Sea.
- 3-8 Carnival Week, Hastings.
- 3-15 Croquet Tournament, Bournemouth.
- 4-6 Manx Grand Prix Motor Cycle Races, Isle of Man.
- 5 Highland Games, Aboyne, Scotland.
- 5 Water Carnival, Isle of Wight (Shanklin)
- 5 Horse Show, Bath.
- 5-6 September Race Meeting, Brighton.
- 5-6 Races at Limerick, Irish Free State.
- 6 Highland Games Gathering, Braemar.
- 7-8 September Race Meeting, Folkestone.

SEPT.

- 7-8 Races at Manchester.
- 10 Steeplechase Race Meeting, Folkestone
- 10 805 years old Tor Fair, Glastonbury.
- 10-15 Beaufort Club Autumn Polo Tournament, Norton, Nr. Bath.
- 11 Ancient Widecombe Fair, Widecombe-in-the-Moor.
- 12 St. Leger Racing Stakes, Doncaster.
- 12-13 Highland Games, Oban.
- 15-October 22 "Festival of Light" Illuminations, Blackpool.
- 18-21 Professional Golf Tournament, Walton Heath, Nr. London.
- 19 Dr. Johnson's Birthday Celebrations, Lichfield.
- 19-20 Race Meetings at Great Yarmouth and Ayr.
- 20-21 Highland Gathering, Inverness.
- 21 Royal Ulster Autumn Agricultural Show, Belfast.

SEPT.

- 21 St. Matthew's Day Fairs, Woodbury Hill (Dorset) and Bridgwater (Somerset).
- 21-22 September Race Meetings, Windsor.
- 22 British Racing Drivers' Club 500 miles at Brooklands.
- 22-29 Open Golf Tournament, Torquay.
- 22-29 Rood Fair, Dumfries, Scotland.
- 24-25 Race Meeting, Leicester.
- 26 Archery Meeting, Bath.
- 28 Herdwick Sheep Show, Eskdale, Lake District.
- 28 Barton Horse and Cattle Fair, Glo'ster.
- 28-29 Race Meeting, Newbury.
- 24-29 Open Tennis Tournament, Gleneagles.
- 29 Motor Hill Climb Test, Shelsley Walsh.
- 29 Old English Pleasure Fair, Uxbridge.
- 30 Ancient custom of "Clipping the Yews," Painswick.

By COLIN
BUTEMENT

9.5 mm.

NEG.-POS.

Home Processing Simplified

NEGATIVE-positive processing is quite easily carried out at home by the amateur, being if anything simpler than the processing of reversal film. Only three dishes or tanks are required as against four or five for reversal film. Tanks are preferable to dishes, and may be made quite easily by any amateur with a little skill in carpentry.

My own tanks, which have now been in use for over two years, will hold 150 feet of 9.5 mm. film and only cost 3/- each to make.

These particular tanks are larger than the average amateur will require, being 2 feet square and 1½" wide and require 480 ounces of solution to fill them. A tank to hold 30 feet of 9.5 mm. film however, need only be 10" by 12", 1" deep in size and will only hold 68 oz. of developer. If the tank is fitted with a lid the developer may be used several times before it is exhausted. The tanks are made as follows. The two ends are of 1" square oak or other hard wood, 12" long and joined by another piece of oak 10" long, to form the bottom. They are fixed together with 2" brass screws and the joints sealed with red lead, care being taken to use the lead sparingly. The sides of the tank are two pieces of ¼" plywood, 12" square. The whole inside of the tank should receive two coats of good cellulose paint or anti-sulphuric enamel, before it is screwed together.

While the paint is still tacky, the sides are screwed onto the end and bottom unit by ¾" brass screws, placed every 1½" all round. When the paint is dry, the tank should be quite watertight. A word of warning is necessary here. Once the tanks have been filled with water or solution, they must not be emptied and allowed to dry or the wood will warp and the joints crack. If they are always kept filled with clean water when not in use, they will keep in good condition for many years. Three tanks will be required, one for developer, one for hypo and one for washing water. A rack to hold the frames while they are being wound will also be required and also a drying drum, on which to wind the film after processing.

For the negative film, the following developer will be required.

Metol	72 grains
Sodium sulphite crystal	16 oz.
Hydroquinone	140 grains
Borax	72 grains
Water to	80 oz.

The times of development at 65° F. are approx.: 9 mins. for Panchromatic film such as Gevaert panchro super reversal or P.S.P. developed as a negative, and 5 mins. for Orthochromatic Negative film such as Gevaert or Pathe Ortho Negative.

When the negative is developed it is fixed in an acid hypo bath composed of:—Hypo.. 1 lb. Warm water.. 80 oz. Potassium metabisulphite.. 2 oz. Cool and use at 65° F.

The white light should not be turned on until the creamy emulsion has been entirely dissolved away, and



Perspective has been carefully studied in this shot, the eye being drawn naturally to the horse and cart in the near middle-distance. Without this "focal point" the picture would lose in effect.

the film should still be left in the hypo bath for as long again. After this the negative is well washed in running water for one hour and wound onto the drum to dry. As the film is being wound, it should be run through a piece of chamois leather which has been wrung out in water or if the tap water contains a large percentage of lime, the leather should be wrung out in a weak solution of Hydrochloric acid (1 oz. of acid in 100 oz. of water.) When dry the negative may be cut and any fades, dissolves or titles spliced in before the positive print is made. Within the last few months, several 9.5 mm. printers have been put on the market. One excellent printer is the "Arri," marketed by Sands Hunter Ltd., while there is also an attachment to convert one's projector into a printer, which may be had from C. D. Dixon, of Wakefield.

Before printing, the negative should be dusted by running it lightly through a piece of clean velvet. If

(Continued on next page)



A shot of this kind looks well—if not held on too long, a rule to remember in cine portraiture.

there are any dull water marks on the back of the film, they should first be removed by means of a chamois leather moistened in methylated spirits.

At the present time there are two good positive stocks on the market, made by Pathe and Gevaert.

The negative and positive films are now threaded through the gate with their emulsion sides facing, and the gate closed. The makers' instructions must now be followed as to the operation of the printer, usually the exposed positives and developed negatives are collected

PROCESSING 9.5 mm. “Neg-Pos” Film at Home

(Continued from previous page)

in a bin placed underneath the printer, to be re-wound later. Unfortunately, positive film is now only obtainable in 30 foot lengths and the makers would do well to market this stock in 100 foot lengths for printing. When the exposed film has all run through the printer, it is rewound ready for development. Tests should be made first, before the whole reel is exposed to find out what intensity of printing light will be required for the various scenes. The positive film is developed in exactly the same way as the negative, with the exception that a developer which will give more contrast must be used. The following will be found to give excellent results with the two positive stocks mentioned above.

Metol	30 grains
Sodium sulphite (crystal)	5 oz.
Hydroquinone	170 grains
Sodium carbonate (crystal)	3½ oz.
Potassium metabisulphite	45 grains
“ iodide 1 per cent.	100 minims
Water to	80 oz.

The time of development for a correctly exposed positive is about three minutes at 65° F.

The positive is then fixed and dried as described for negative film. When it is quite dry it is cleaned and is then ready for projection.

When winding the positive on to the projection spool, it should be remembered that a print is projected with the emulsion facing away from the screen, i.e., the opposite way round to a direct reversal film.

An article on how to process 9.5mm. reversal film at home appeared in the July issue of “Amateur Cine World,” a few copies of which can still be obtained from the Publisher.

East Midlands Federation of Amateur Cine Societies

IN our last issue we gave details of the East Midlands Federation of Amateur Cine Societies, formed on June 3rd, with the object of linking together movie-makers within a radius of fifty miles of Nottingham. The suggested rules and objects of the Federation have now been formulated. Among the latter are the collection and dissemination of information for the benefit of Federation members, the supervision of the production of a film by all affiliated societies at each annual summer outing and the financial assistance, under special circumstances and conditions, of affiliated societies.

The rules provide that the membership fee shall be two guineas a year, the year to commence on October

1st, that meetings shall be held strictly in rotation at the various towns represented by the affiliated societies, this rotation to be decided upon by the General Council at its first meeting, that the chairman of the society entertaining the General Council at its annual meeting shall be the chairman of the Federation for that year and that the general secretary and treasurer shall be a joint office and shall be appointed by the General Council at an honorarium to be agreed upon by the Council.

Further details may be obtained from Mr. G. F. Morton, of the Lincoln Amateur Film Society, Towan Blistra, Mount Street, Lincoln.

MAKING Your Holiday Film

AFTER

BY
HAROLD
B.
ABBOTT

"Shooting"

lucky, or very unlucky) will have observed that some shots are excellent, some not so good and others definitely bad.

The first step will be to cut out all really bad shots, make up the remainder into reels as large as the projector will take and carefully study them as they are run through the projector after this first pruning.

It must be borne in mind that editing is a gradual process, rather like planing a corn: a little is taken off here and a little there and all the time the film is gradually taking shape. Successful editing cannot be accomplished in one clean sweep: the film will probably be examined via the screen many times before it is finally considered to be as good as it is possible to make it.

It is, perhaps, hardly necessary to warn the amateur against cutting out big chunks at a

(Continued on next page)



Shots like this, interspersed with medium and long shots of the beach, will give a welcome variety.

"YES," you may say, "all very well to tell me now to make my holiday film interesting; but I've had my holiday and the fate of my cine pictures is already sealed." Partly, perhaps, but like the plastic surgeon you still have the knife (or scissors) and much can be done on the editing bench to improve the holiday film which, somehow, has fallen short of your expectations.

Of course, if you had been a wise cameraman you would have carefully planned your film on paper before you went away. You would have visualised your holiday and anticipated just the shots you were going to take and how you were going to take them. You would have carefully arranged your general views, closer views, intimate shots of main features and close-ups to perfection. Angles, tempo and pattern would all have been worked out to a nicety and your finished film would have gone straight on the projector without a single cut—a perfect masterpiece.

And then you'd have wakened up.

Working up a Scheme

Nevertheless, those who have yet to take their holidays would find it really worth while to spend an hour or two with paper and pencil jotting down ideas and gradually working up a scheme for an interesting and connected picture, bearing in mind that close-ups and "bits" from unusual angles, carefully placed throughout the reel, will make a 200 ft. film worth more than 2,000 feet of long shots of the pier, the promenade, the sands and the ships repeated *ad infinitum*.

For the present, however, we are mainly concerned with the cine-photographer whose holiday is past and whose films have already been shot for better or worse. He will have already seen his shots on the screen and (unless he is very

Balance, both pictorially and in the contrast of light and shade are admirably depicted in this photograph.



EDITING YOUR HOLIDAY FILM (Continued from previous page)

time: his temptation will probably be to retain as much of the precious film as possible, even though its entertainment value may suffer by the retention of unsatisfactory portions. The guiding principle should be not to cut cautiously but to cut unmercifully when it is obvious that a strip under consideration is, for any reason whatever, below an acceptable standard.

So much for generalisation: now the amateur wants to know just how he should deal with his particular bag of holiday shots. Well, it is assumed that he spent his holiday either at the seaside or in the country. He may have gone mountaineering, or had a yacht on the Broads; but his attack upon his film record will follow much along the same lines.

Remembering that the essence of motion pictures is movement, the holiday-film editor should pay particular regard to those shots in which movement is not very apparent: they will not hold his spectator's interest for long as a rule and should, therefore, be kept on the short side. Possibly five seconds (about two feet of film) will be sufficient for most of these shots, particularly if the subject is of the "general view" type. Another broad rule to keep in mind is that the closer the subject the longer (generally) will it hold the interest. This rule is not infallible (few rules of editing are), but it may be taken as a generally acceptable axiom. Much, of course, depends upon what action is being depicted.

It is a mistake to join consecutively a number of shots of similar type. For instance, a general view of the harbour should not be immediately followed by a general view of the beach and a general view of the promenade; neither should personal pictures of one's holiday friends be clustered together in one portion of the film. Introduce variety without sacrificing continuity and, whatever you do, do not repeat scenes that have already appeared earlier in the film. This latter advice is not so superfluous as it may seem. I have known several amateurs who, attracted by a particular spot, have filmed it on different days during their holiday and have projected the resultant film in chronological order of taking, with the result that a particular scene kept on bobbing up long after the spectator thought (and hoped) he had finished with it!

If you have been impelled to return and film the harbour (it is usually the harbour) on successive days during your holiday, it is to be hoped that you adopted different viewpoints or different angles on each return visit. When editing the result you will, of course, gather together the harbour shots and join them in a sequence in which an intelligent appreciation of variety is displayed.

Perhaps you have some close-ups of friends in deck chairs on the beach, some medium long shots of various parts of the beach, people bathing and a distance shot of the beach taken from the cliffs above. Edit them something like this:

1. Distance shot of the beach.
2. Medium long shots of various parts of the beach.
3. Close-up of friends in deck chairs looking at—
4. People bathing.

Don't, for the love of Mike, follow the deck chair shot with one showing the same people walking up the High Street!

With any type of holiday record the aim should be to divide it up into logical sequences; and a sound plan for each sequence is to first introduce the surroundings (as at "1" above) then show closer shots of points of interest within the area first depicted, followed by still closer details of action taking place in the selected locality.

Try to maintain a thread of continuity throughout the whole holiday record. If the shots which you have made do not allow of this, then the gaps must be bridged by suitable

titles. Adroit titling can be most helpful in bringing-in those shots which "don't seem to fit anywhere."

If, notwithstanding what has been written, you are unable to make a really satisfactory job of your holiday film, then you must remember that paper and pencil next year.

READ FROM COVER TO COVER

To the Editor, "Amateur Cine World."

"I must congratulate you on your production. It is sufficient for me to say that I have read many similar publications, but your magazine is the first one I have been able to read from cover to cover without getting in the least bored."—F.F.A., Walpole Street, Derby.



This photograph shows the value of the dictum that the horizon should never cut across the immediate centre of a picture. Enough sea, however, has been included for the reflection of the sun's rays to be effective.

GORDON BURDER *says* A LETTER GUIDE

will help you in your
TITLING

NOT many people realise that special pens and brushes are necessary for the different types of lettering, but quite a lot can be done with a very useful nib called the "Ajusto," made by Stuart W. Hughes. This nib can be bent to give fine, medium or thick lines as required. Then there is the speedball pen which will be found very useful indeed. These can be obtained from any good stationer.

Plain Gothic lettering is the simplest to make and the easiest to read from the screen. Place your title so that there is an equal margin from the top and the bottom of your title card with a slightly larger margin at either side; the single word "Titles" will, of course, be centred or arranged as required.

A good guide on exposures for titles is to allow sufficient time to read the titles twice, but never give less than three seconds. If the title is unusually long, do not attempt to crowd the lettering all on one card; it can easily be continued on another card or make a travelling title.

Keep Lettering the Same

It is a good plan to keep the size of your lettering the same, no matter how long the title may be. Whenever possible, use the lower case Gothic letters. Capital letters are very attractive, but as they are difficult to read on the screen, it is better to avoid them.

The use of a letter guide will be found very useful. You can easily cut one out from a piece of rather thin cardboard or stout white paper. The size should be a

This letter guide, which can be used over and over again, avoids the necessity of ruling lines and enables you to space out the words neatly. Remember that lower case lettering is easier to read than capitals and also that large lettering is not so easy to control as a good normal size on a not too big card. Make your titles as brief and to the point as possible without making them too laconic and bear in mind that they should be kept short.

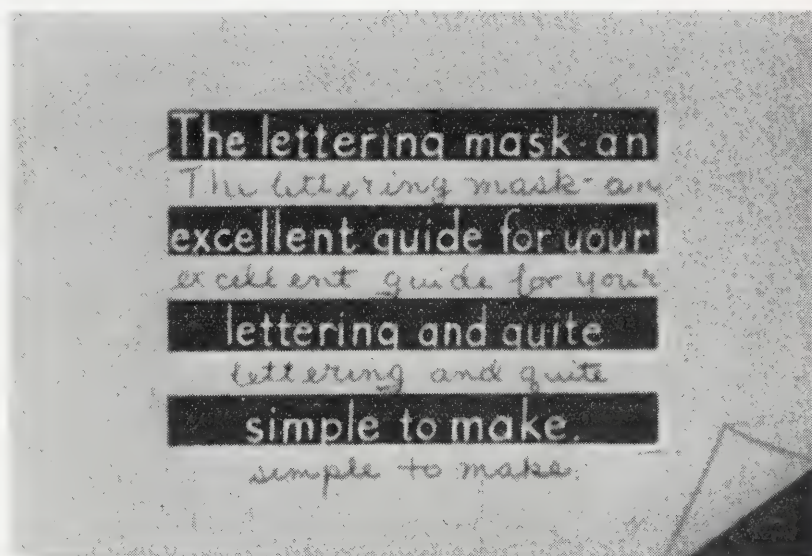
little larger than the title card; cut the opening of the guide the full size of the letters; this will avoid the necessity of ruling lines as guides and will help you to place the lettering from side to side. You can, if you wish, then pencil the title matter on the guide, as shown in the illustration and this can be removed by rubber leaving it clean and ready for your next title.

Best Material for Title Cards

The best material to use for the title cards is the dead matte black paper, which can be obtained in pads of 48 sheets. These can be cut to the required size; white ink, suitable for the lettering, can be obtained for 6d. per bottle. A tip to remember when using the white ink is to shake the bottle thoroughly to mix the contents and if you are using a pen, do not go over the letters twice until the first application has dried, otherwise you will work up the surface of the paper.

SHOWMANSHIP

How do you show your films? Are you content merely to rig up a sheet, arrange a few chairs before it and then start the projector or are you (as you should be) more ambitious? If you have built your own theatre, be it only a very simple one, why not let us have a short description? Your fellow readers will be interested in it. Perhaps you have devised some novel method of lighting or musical accompaniment, maybe you have been experimenting with screens and curtains. Any method of presentation on which care and enterprise have been expended deserves to be known to other movie-makers beyond your own immediate circle.



For Kodak Cine 8 and Pathescope titlers. A picture for the largest and medium-sized titlers appears on pages 252 and 255 respectively.

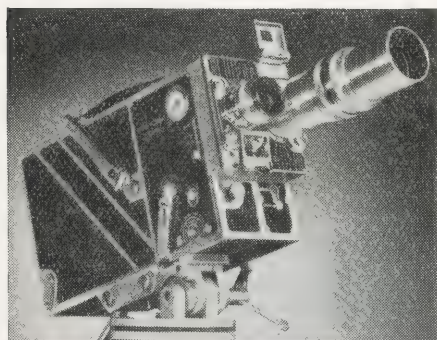


What's NEW in

APPARATUS AND IDEAS

CINE KODAK SPECIAL

Although the new Cine Kodak Special sells at a price far beyond the purse of the average amateur



—and indeed, it is not designed for him—a note on it here is called for since it is the high-water mark of camera design. It is a camera of Hollywood resources brought down to amateur size and is of superlative quality. For works research departments, hospitals, medical specialists and industrial organisations it should prove of the greatest value. A camera priced at £155 net, with only two lenses needs to be of superlative quality, of course, even though a considerable proportion of that price may be due to the effect of import duty and currency variations. And the Cine Kodak is indeed a remarkable achievement.

The lenses are a Kodak f1.9 anastigmat 25mm. focal length and a Kodak f4.5 three-inch-long focus anastigmat. Each lens has its own viewfinder attached, the finder forming part of the mount of each lens. The Special has four speeds, single frame exposure device (it has two cranking handles—one for eight frames per revolution and the other for one frame per revolution) and a variable shutter opening giving a half, quarter or full opening, useful for artistic fade-outs, dissolves and such effects. There is a series of six masks to enable you to register double exposures and fancy shapes. The motor, which runs about 40 feet at one winding, gives audible warning when it needs rewinding.

Two Film Meters

Two film meters are incorporated. One registers the amount of film run or rewound, a highly desirable feature in a camera which provides for lap-dissolves and double exposure work. The chief eye-level finder gives a good indication of "direction," especially in close-ups, being eight inches in length and situated over the lens. No possibility of cutting off part of a person's features with this! A brilliant waist-level finder permits exact reflex focussing to be achieved.

The loading is simple and, as usual, Kodak have directing marks in the mechanism to guard you from going wrong. You load the film chamber, clip it on to the working part of the camera and you are ready. The "Special," in fact, is made in two sections (1) the motor and controls, and (2) the film chamber with gate mechanism. Load the chamber in daylight, close it, clip it on the camera and you are ready for "shooting" to begin. You can carry a set of loaded chambers (though they cost £25 each in the 100 feet size) and so be armed with a battery of films.

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

NEW MOTOCAMERA REFINEMENTS.

Cine-cameras come and go—at least, some of them disappear—but the 9mm. Motocamera of the Pathscope firm (which most of us call the "Pathe" camera) goes on for ever gathering new resources as it goes along.

The latest model gains by a number of useful additional movements which are well worth their place. The first is the multi-speed device. On a dial by the side of the trigger are the figures 10, 15, 20—indicating the number of frames per second. The normal is 15 and the varia-

tions are provided to enable the film to deal more satisfactorily with subjects in poor light or on the other hand, subjects moving very rapidly. At 10 frames per second the speed on the screen is one third faster than normal; at 20 per second the screen-speed is slowed down by about one third. Both



The new Pathscope Motocamera which incorporates a number of useful refinements, including variable speeds and a double view-finder

these facilities have their uses also in trick work.

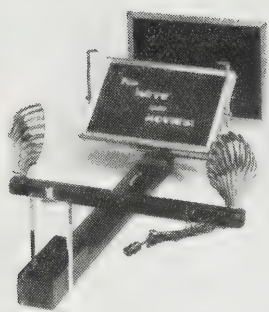
A second addition to the Motocamera is a double viewfinder by which a first-class waist-level finder is now available when needed. Most of us use the eye-level position for cine-taking and, generally speaking, we are right in doing so; but there are occasions (and I have met them in my own work) when a waist-level finder is to be preferred; some kinds of natural history movies, for example.

The reflecting finder on the Motocamera is brought into action by sliding a small panel on top of the camera. This closes the back half of the tubular eye-level finder and brings into play a mirror in the interior of the finder. The mirror intercepts the image of the tubular finder

(Continued on next page)

LATEST APPARATUS

(Continued from previous page)



Two views of the new Wizard Super Titler, reviewed on the next page.

and shows it brilliantly as you hold the camera at waist level or stand it on a table. To return to the use of the tubular finder you merely slide the knob which raises the mirror out of the way again.

Point No. 3 in the new devices is a little blind which rises in the tubular viewfinder and gives you an unmistakable warning that your spool of film is on the point of finishing. Footage indicators in some cameras, 16mm. as well as 9mm., are not always dead accurate in telling you how much unexposed film you have left in the camera and I have more than once taken what I thought would have been good shots with no film running through the gate! Like the angler, some of us can tell wonderful stories of the marvellous shots that "got away."

The Motocamera with these devices incorporated and fitted with the f/2.5 Hermagis anastigmat and the Pathe Standard Tele-attachment costs £22. Without the Tele-attachment it costs £20.

COMBINED CAMERA AND PROJECTOR.

Although the Midas 9.5mm. combined camera and projector has been on the market for some little time, some notes on it may prove useful to those who have not yet handled this useful little apparatus. I do not think it will satisfy the expert worker, who will undoubtedly prefer a camera and a separate high-power projector capable of showing pictures in larger size; but the Midas will do what it claims to do—and after all, you cannot expect for seven guineas the advantages of a £50 camera plus a £50 projector.

I have projected films on a 15 by 12 inch screen quite well, pictures of my own taking, and the conclusion I formed is that rightly handled it will satisfy the needs of many amateurs who have no high ambitions in film work but want merely to record family life, holiday snapshots and things seen as they go about

the world. In other words, it does for them what the Brownie camera does for the "still" snapshotter.

The Midas is not large—it stands 5½ inches high, less than four inches deep from back to front and three inches wide. The power which drives the taking mechanism is derived from two 3-volt dry batteries such as are used in electric torches. A pair of these batteries should provide power to take 50 films before they are exhausted. For projection it is best to use the hand crank.

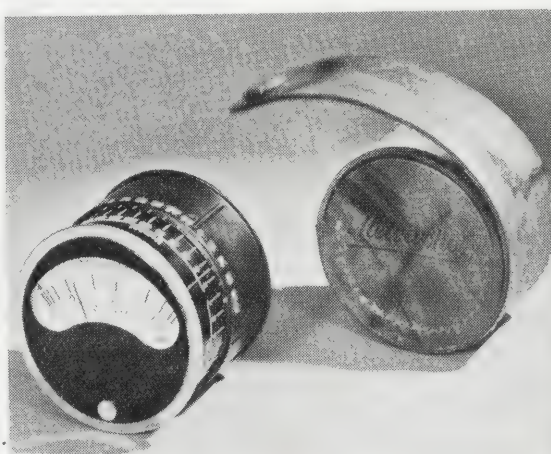
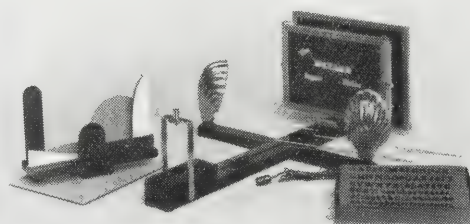
The light for projection is supplied by a 4.5 volt 0.3 ampere flash-lamp bulb, carried always in position in the camera. Renewals of these units, therefore, are not expensive.

Loading Requires Care

A circular metal charger holding 30 feet of 9.5mm. film is used for loading. Loading requires care. The instructions should be carefully studied as this system needs much more care than most systems of loading with cassettes. Better still, get the dealer to show you and then watch yourself doing it afterwards to check your method. One could wish that the loading were rather simpler in view of the fact that this instrument will come into the hands of many novices who have never handled a camera or a film before.

Mechanically, the Midas is a neat job. The wheels and gears, for example, are beautifully made. Though unusual in shape as in methods, I did not find it clumsy in the hand. The model I handled had no tripod socket but as it has a flat base 3½ inches by 3 inches it is not difficult to keep steady if you have any improvised stand or rest at hand such as a table top or a fence or (at the seaside) a boulder. The lens fitted is a Taylor Hobson f/2.5 anastigmat which should satisfy anyone and the mount is such that the lens is pretty well hooded.

Quite frankly, this double-purpose little instrument will not suit all aspirants to film work, but if loaded with care and used with common-sense, it will do pretty good work on a modest scale, which is all that it sets out to do. If I



Metraphot Exposure Meter for both cine and still work. The method of securing readings for cine work is very simple. There is also a Metraphot for cinematography only. These will be reviewed next month.

FOR AMATEUR MOVIE MAKERS

still think that a separate camera and separate projector are best for cine-work, let me acknowledge at all events that here is a bold attempt to bring the price of cine-photography down to the level of the modest pocket.

A SUPER TITLER.

Much interest has been aroused by the exclusive announcement in last month's *Amateur Cine World* of the new Wizard Super Titler made by the Midland Cine Service. The film produced by the manufacturers to demonstrate the effects that can be achieved with it gave promise of a remarkable piece of apparatus—promise that is fully borne out. I have now received a titler for test and am astonished at the ease and simplicity with which these effects can be obtained.

Professional-like Results

The makers' film certainly gave the impression that the trick titles could only have been produced by elaborate means, but I have just run through my projector a film that I have made myself with the aid of the Wizard Super Titler, producing precisely the same ingenious professional-like results as well as a number of other effects not shown in the makers' film. And every title was produced with the utmost ease. I am confident that even the rawest beginner can use this ingenious titler with every success.

I am aware that my remarks may sound a trifle fulsome, but I make them only after I have made a very thorough test of this apparatus—a stringent test which it came through with flying colours. One of its chief merits is its simplicity both in construction and operation. As

will be seen from the illustrations, at one end of the base-board is a metal cradle for holding the camera upside down for certain trick effects. The knob on top of the base-board immediately next to it is

for sliding the second title board to and from the camera to produce the approaching and receding effect. The slide worked very smoothly, I found. There was no jolting or unevenness.

Holders and shades for the lamps are placed next on the board and then comes a metal cradle on to which a metal title frame is slung. This produces most of the stunt effects. Titles can be made to swing from left to right and vice versa, backwards and forwards, and so on, according to the way in which the frame is screwed to the cradle. It takes less than a minute to screw it into place for any desired effect. Like the slide, it works smoothly and responds easily to a touch of the hand.

The two rods seen behind the lamp on the right are clipped to the frame to produce continuous titles with an upward motion.

Shaped pieces for futuristic effect which can be mounted on the first or second title frames, according to whether they are to be used as foreground or background, are also supplied, together with a fount of 126 metal letters, including lower case, in either white or black, and a title background that can be used in a variety of ways. And the cost of all this? The price is one of the most remarkable features of this titler. It is £4 15s. complete—splendid value for money.

Titles that leap at you from all angles, quick change titles, transparent ones, moving backgrounds, continuous titles . . . all can now be produced by any amateur with the aid of this novel and very valuable piece of apparatus. It is sturdily built and well finished.



Midas combined Camera and Projector.



For use in Bell-Howell, Cinecraft, Ensign and Kodak Titlers.

How FILTERS Produce BETTER PICTURES



THE frequent use of filters is essential to good cinephotography. For filters give depth and modelling to the photographic images. They impart better definition to that elusive detail of the darker shadow portions. They enable colours to be recorded in balanced monochrome. And they invest the whole film with a richness of quality that is seldom obtainable without their use.

Before all the benefits of filter technique can be enjoyed it is necessary to find a film that is sensitive to all visible colours. Such a film is not at the moment available; but the super-sensitive stocks approach very closely to this description.

Ordinary panchromatic stocks are nearly as effective as the super-sensitive kinds—while orthochromatic film pays little heed to the corrective influence of filter work. Non-ortho film still finds its way into this country from abroad, and it should be recognised that such stock is not at all susceptible to filter correction.

With all types of film, filters may be used to cut down the exposure-value of the light

though fast panchromatic stock employed under certain conditions may necessitate the use of rather heavy filters before this purpose can be achieved.

In the ordinary way and without the use of filters super-speed panchromatic films would be capable of recording colours in fairly correct monochrome—although colours like violet and blue would act rather more violently on the emulsion than would the slow-acting green. (Which is one of the reasons why green replaces the familiar red in the dark-room safelight).

For a more satisfactory interpretation, then, it is necessary to “hold back” these powerful colours in such a way that their strength will be no greater than that of

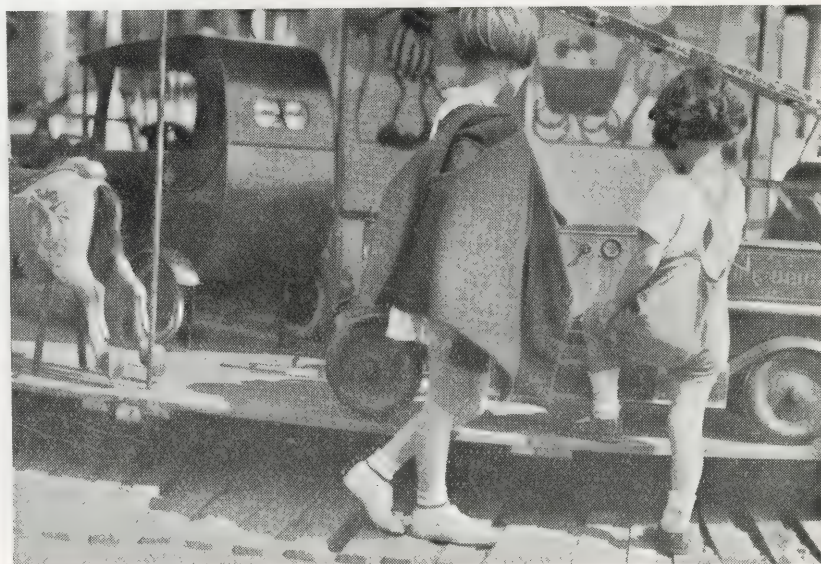
the majority of colours.

and it is very desirable where the subject would benefit by being expressed in terms of the truest possible monochrome rendering.

Partly by accident and partly by intention the value of over-correction has come to be appreciated. In this the more active colours are not only reduced to parity with the others but are still further held back in order that normally weak colours may actually predominate. Over-correction enables moonlight effects to be created in broad daylight and it is also useful for emphasising certain features of manufactured articles in an industrial film. Apart from these considerations the device is more in the nature of a “stunt.”

By
SIGURD MOIR

Above, a case in which a filter for the clouds was absolutely necessary, since they are an integral part of the picture. Below, colours can be highly satisfactorily recorded in monochrome with a filter of the C-K.2 type.



FILTERS Give Depth and Modelling

to your pictures

(Continued from opposite page)

It must not be imagined that "white" or "mixed" light can be filtered only through the medium of a familiar stained attachment. Fog, mist and even the ordinary atmosphere are capable of screening in various degrees. This, incidentally, explains why the colour of an arc light appears to change from red to pink and finally to a normal electric-blue as the observer gradually approaches the lamp. It also accounts for the fact that the characteristic colours of sunset clouds are much warmer than those of the mid-day clouds.

Certain other kinds of light have very little blue in their composition. In these, as well as in cases where the light has been filtered by a wide or dense belt of atmos-



Flimsy cloud forms are best portrayed with the aid of a light filter similar to the C.-K.1.

For ordinary filming it is advisable to obtain a complete set of any one manufacturer's filters. The Cine-Kodak range consists of the C-K 1 (for slight correction), the C-K 2 (for moderate correction) and the C-K 3 (for full correction). With mounts the set can be obtained for about thirty shillings—which is also the approximate price of other manufacturer's sets.

Cinematographers who are ambitious to attempt specialised work may enlarge the series by adding heavier filters coloured green, deep amber, salmon and red; the particular functions of these have been suggested above. (Heavy filters should not be employed where only slight correction is required. And no filter of any kind should be employed when filming facial close-ups).

Frame Holders Necessary

Some of the special filters referred to above are not easily obtainable in the adaptable mounts usually employed. In such cases frame holders may easily be constructed—or the filters may be accommodated in cine matte boxes. Indeed, this procedure is even more efficient than that represented in the most convenient screw-on holders, for it is desirable (though not essential) that the filters be carried at least a couple of inches or so before the lens.

Naturally filters used in such circumstances must be considerably larger than usual—some of the writer's cine filters (of stained gelatine mounted between optical flats) measuring $2\frac{1}{2}$ inches across. The matte extension must always be used in front of the filter, in order to prevent "fluting" by direct rays of sunlight.

A final word. Filters must receive careful handling and must always be kept clean. The results of neglect in this connection are poor definition and a variety of fuzziness not unlike lens flare. For such defects there can be no excuse.

Not even if film were only half the price it now is!



Example of tonal quality secured with "Iso" filter

here, objects which normally reflect a good proportion of the powerful blues are automatically "corrected"—so that the additional use of a filter can only result in gross over-correction.

The foregoing remarks apply only where panchromatic materials are being used. With orthochromatic and with ordinary stocks, the use of filters can result in a general cutting-down of the light intensity. Here, the utmost that can be accomplished is a piercing of the haze which, in humid localities, occasionally tends to obscure the middle and background distances.

Note that the full beauty of filter work can be appreciated only when the fastest of panchromatic materials are employed.

Types of filters designed especially for use in cine work are now readily obtainable at most of the photographic stores. Included amongst these accessories are filters made by most of the popular manufacturers.

Readers' PRIZE-WINNING

EVERY month we offer prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique and saving unnecessary expense.

Hints for our September issue should reach us not later than August 27th. Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville St., London, E.C.1.

Titling

Titling is one of the most fascinating branches of amateur cinematography and now that the autumn is drawing near and many of us will be more concerned with editing and generally making our films presentable than with shooting (although fast film and lenses make amateur cinematography possible all the year round; the keen amateur does not put his camera away for the winter) novel ideas for effective titling are particularly welcome.

A useful hint comes from Mr. Freeman Pearson Taylor, of 309, Lansdowne Rd., Llanerch, Pennsylvania, U.S. "Some of my most interesting titles," he writes, "have been made in the following manner. I bought about three complete wood alphabets from the 5 and 10 cent stores at a cost of one cent per letter." (Readers will be interested to learn that similar stand-up letters, but made of rubber, can be obtained in this country).

"These letters are set up on a light background and photographed both by natural and artificial light so located as to throw interesting shadows. The titles are sometimes animated—in fact, the combinations that can be carried out with them are almost endless." The illustrations show how effective these titles can be. Mr. Taylor is awarded half-a-guinea for the above.

We have said that we like hints to be simple. The following is very simple indeed, but we award the sender a prize because it describes a method whereby the amateur can overcome a difficulty which frequently besets him. A prize for telling how to unscrew a lens with a bit of waxed cord? Yes, but many of us do not find it easy to change, say, an ordinary f/3.5 lens for a telephoto in the case of a camera fitted with a lens of the screw-in type and it may not occur to us to adopt such a simple means of doing it. The lens is one of the most vital and delicate parts of the camera and rough handling

will do considerable damage.

"As often as not," writes Mr. W. S. Finsen, of 6, Natal Street, Bellevue, Johannesburg, South Africa, who is awarded half-a-guinea, "the lens mounting will be found to be screwed in so firmly that there is considerable danger of damaging

Hints

the iris-diaphragm in the attempt to unscrew it in the ordinary way. To overcome the difficulty, tie a short length of waxed cord around the main portion of the lens barrel, making as many turns as possible, but leaving the ends free. The main part of the barrel is the only place, of course, where force may be applied at all. Do not tie the waxed cord too close to the collar, which must be treated with care. Support the camera on the knee or get a friend to hold it and apply a steady pull to one end of the cord, at the same time keeping sufficient tension on the other end to prevent the cord from slipping."

Editing Aid

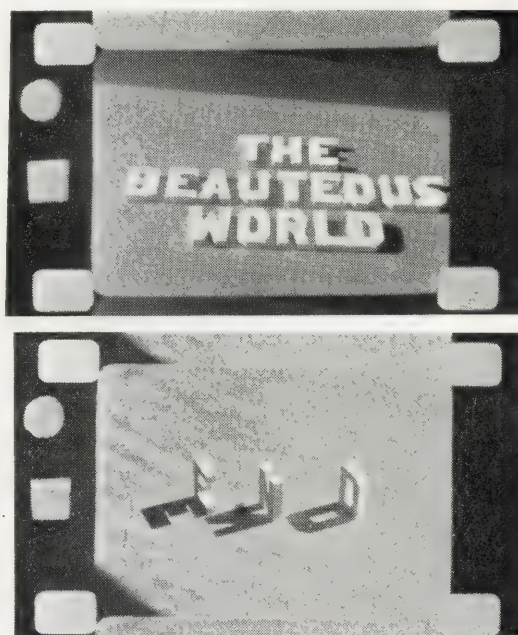
A reader from Putney, London, S.W., who sends us his name but omits his address, sends us the following. If he will forward his name and

address to us he will be awarded a prize of half-a-guinea. "Besides keenly interested in amateur cinematography," his letter runs, "I dabble a little in chemistry. I recently ran out of film cement and the shops being shut I had no means of obtaining any. It occurred to me, however, that glacial acetic acid, of which I had a little by me, might do the trick. It did. Glacial acetic acid costs only a few pence for a small bottle from a chemist. There is no mixing required. I do not recommend that this should be used instead of the film cements made expressly for the purpose, but it is very useful for temporary joins should a film break during projection or any emergency of that kind."

"Death Works Overtime"

A good subject has been chosen by Phoenix Films for their latest production, called "Death Works Overtime" (which is also a good title). It depicts the dangers that are ever increasing on the roads and the production is the result of a conference with the National Safety First Association, although it has been filmed without any actual practical co-operation with this body. The film is being done on 35 mm. stock.

Mr. E. Lane, Hon. Sec. of Phoenix Films, wishes to make it clear that this society has no connection with the new professional company of the same name which started last month on a picture entitled "Death at Broadcasting House."



Effective use of stand-up letters for titles. See reader's hint on this page.

"f" NUMBERS and their MEANING

EVERY cinema camera has a lens. The glasses of the lens are mounted in a metal tube, known as the barrel, and around the barrel are circular movable rings and one or two sets of figures. The focussing lens has two sets of figures and one of them marks distances in feet or metres. The other set, like the single set of figures on a fixed focus lens, gives the "f numbers" or "apertures," and is most important, for it is by means of these numbers that the exposure of the film is controlled. Correct exposure is nine tenths of good cinematography, so let us examine these important figures, and find out their meaning.

We know that in order to give the correct exposure to our film we must let the proper quantity of light fall upon it—neither too much nor too little. Unfortunately, the power and intensity of the light varies from hour to hour during the day and from day to day during the year, while there is, obviously more light available out of doors even on a dull day than there is indoors on a day that is sunny. So that it becomes necessary to be able to pass a small quantity of intense light or a large quantity of dull light through our lens in order to make up the right amount required to give correct exposure.

There are two ways of doing this, (a) by controlling the time and (b) by controlling the size of the hole through which the light passes, i.e., the quantity passing during a given period.

As an example of (a) suppose that during a period of one second a lens will pass 1 unit of light. If you keep



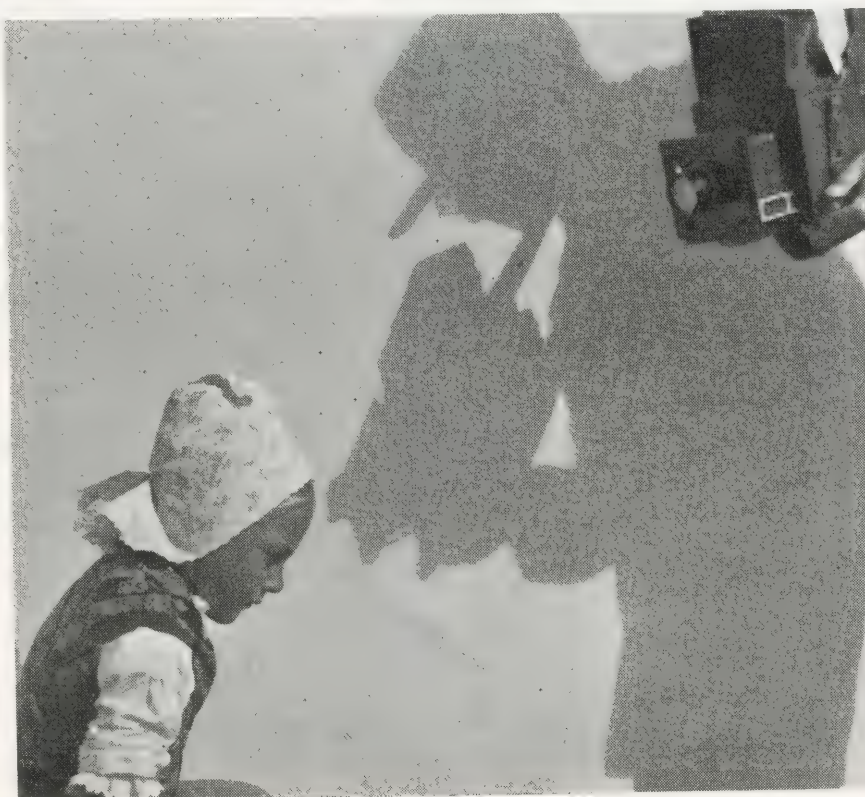
Answering a Beginner's Questions

it open for 2 seconds, then it will pass a total of 2 units of light. Alternatively, as an example of (b) if the light is so dull that with the lens open for two seconds only 1 unit of light reaches the film, then if you increase the opening in the lens to twice the size, it will also pass a total of 2 units of light. In other words the exposure will be the same in both cases.

In still cameras (a) is taken care of by shutters which remain open for varying periods. In sub-standard cinematography, with one exception, the *period* of exposure is not controllable except by altering the speed of the camera. (The exception is the Cine Kodak Special—reviewed elsewhere in this issue—which, since its price puts it quite beyond the reach of the average amateur, need not be considered here). We can take it as a rule then, that at normal speed of 16 pictures per second the exposure is one-thirty second of a second and remains unchanged. At 8 pictures a second the exposure increases to one sixteenth of a second, at 32 pictures per second it decreases to one

sixty-fourth of a second. (Slight variations and advantages claimed, such as one-twenty-seventh of a second at 16 pictures, are so slight as to be negligible). It therefore follows that in cinematography the control of exposure is by method (b).

The problem of exposure control arose long before the advent of the movie-camera and the position was complicated by the existence of lenses of different capacity, varying in focal (Contd. on next page)



Silhouettes and shadows can enhance the pictorial and dramatic effect of a picture.

LENS APERTURES . . . *The Whys and the Wherefores*

(Continued from previous page)



Exposing for shadows can produce very pleasing pictures when carried out by the experienced worker. In this case, the subject calls for it, but in cases of doubt the beginner should expose for the high lights.

length from inches to feet, and in size from that of a respectable walnut to as big as a man's head. A rule had to be evolved which was applicable to all of them.

It was decided that the simplest way to establish the size of the circular opening (the aperture) of the lens was to measure the diameter of the circle. But how could any indication be given of the amount of light it passed?

Now, every lens has a "focal length." - That is to say, if you train the lens on an infinitely distant object the lens will project a crisp image of it at a certain distance from the lens. That distance is the focal length, and while a two inch lens will cast an image of a certain size at a given distance, a four inch lens will form its image of the same object under the same conditions at twice the given distance and twice the size linearly.

Both these lenses have apertures, and in order to give the correct exposure in each case those apertures have to be adjusted in size. It was discovered eventually that with a whole series of lenses adjusted to give the same exposure under similar conditions, in each case the measurement across the aperture had the same relationship to the focal length of the lens. For example, supposing that the measurement of the diameter of the aperture were one-eighth of the focal length, it was established that all lenses adjusted to this relationship passed the same proportion of the light falling on them. So that the familiar term $f/8$, means f divided by 8. The same applies to the other figures, $f.11$, $f.2.8$, and so on. So that we learn that f numbers are fractional, and for this reason the smaller the number, the larger the aperture, $f/2$ is larger than $f/8$, one half a thing is greater than one eighth.

We have learned that f numbers are an expression of the relationships of the diameter of the aperture of the lens. For clarity of illustration let us imagine the measurement along the side of a square, rather than the diameter of a circle. You will readily perceive that a square with one inch sides is *one-quarter* the size of a square with two inch sides. Or to state it differently, $f/16$ gives one-quarter (and not one half) the aperture of $f/8$.

Generally, in the list of f /numbers around the lens barrel, the apertures are arranged something like this 16, 11, 8, 5.6, 4, 2.8, etc. In other words, if you turn up *one stop*, e.g., from 5.6 to 4, you *double* the exposure, while if you turn down *one stop*, e.g., from 5.6 to 8, you *halve* the exposure.

So you can see that a lot of those people who airily talk about "opening up a couple of stops" little realise the profound difference they are creating, or know how to operate the very definite control which is placed in their hands by the aperture control ring on their lens barrel, and the f number system.

This is the second of a series of articles we are publishing giving answers to questions raised by a beginner. The first appeared last month. Readers are invited to submit their own problems for solving in this feature.

Second Scottish Film Festival

THE council of the Meteor Society are planning a second Festival of amateur films, to be held in Glasgow on the 8th December, 1934. It will take a more comprehensive form than was the case last year and entries are invited from both Societies and individuals, while talking and sound pictures will be allowed. It is to be noted also that films can be submitted from clubs in any part of Great Britain. The details of the four groups are as follows: Class A, Story films open to clubs in Great Britain; Class B, Interest films open to clubs in Great Britain; Class C, Interest films open to individuals resident in Scotland; Class D, Sound films of any description open to clubs or individuals in Great Britain—35mm. only. In Classes A, B and C there are no restrictions as to width of film and in no class is there any restriction in length.

A silver cup, presented by Victor Saville, and substantial prizes have been promised and will be awarded to the winner of each section. Full details and entry form can be obtained from Mr. Stanley L. Russell, 14, Kelvin Drive, Glasgow, N.W. Intended entries should be notified to the Secretary as soon as possible in order that the length of footage to be adjudicated upon may be estimated before the festival.

MUSICAL ACCOMPANIMENT

¶ Selecting a suitable musical setting for your films is a vital feature of cine showmanship. With the hum of the projector as the only accompaniment you cannot expect them to hold the complete and undivided attention of your audience. But as our contributor points out, any old records will not do. They must be carefully chosen to intensify screen action and maintain "atmosphere."

By D. CHARLES OTTLEY

IF the amateur doubts the importance of some form of musical accompaniment to films, let him witness the projection of a film, from start to finish, in complete and unbroken silence. He will be conscious that what he is witnessing seems superficial, that a strange 'unreality' attaches to scenes that should be dramatic and full of purpose. Emotional sequences, calculated to 'pull' at the heart-strings will produce only a mild response and however hard he may endeavour to concentrate on the action, he will find he is only in partial unity with the story unfolding before his gaze.

This is the reason why the commercial cinema of yesterday spent many hundreds of pounds in providing some form of orchestra to work in conjunction with the screening of films. Music has an universal appeal. Just as shadow, through the medium of motion, engages the eye, so does sound, through what we may call 'harmonic sequence,' engage the ear. In the same way that a close affinity exists between the eye and ear, physically, so also does a like affinity exist between sound and motion, mentally.

Intensifying Screen Action

In its broadest aspect, then, the purpose of accompaniment to films is to *intensify* the screen action. A secondary purpose is to establish and maintain *atmosphere* (a quality so closely allied to the shadow as to warrant a book devoted solely to its analysis). Only one aspect of atmosphere can be treated here, that of balance.

Balance between pictorial and oral rendition of the screen image directly concerns the amateur. Imagine, for example, a dignified largo or andante movement being chosen as accompaniment to a tribal dance of African natives, or, say, the finale of Suppe's "Light Cavalry Overture" for the closing scenes of "The Legend of Sister Beatrix." Here we should have melody directly opposed to motion or two 'atmospheres' so revolutionary, one with the other, as to destroy balance absolutely and entirely. Suppose we substitute one of Dvorak's Slavonic Dances for the natives, and Tschaikowsky's meditation "None but the weary heart" for the Convent picture, and melody and motion will agree, producing unity of atmospheric conception and hence *balance*.

Friedrich Holländer (who composed the music for the Ufa classic, "The Blue Angel") says: "... nothing arouses the imagination of the composer (and the audience) more than the screen-action based on the so far still unwritten laws of film technique and melodic alliance thereto. The concrete as well as the abstract procedures of film action must invariably depend upon and demand musical expression or accompaniment. The



accompanying music may even strengthen the force or refine the development of the action.

"In writing the musical score for the Erich Pommer Ufatone Super, 'The Blue Angel,' director von Sternberg, clearly realising his problem, requested me to acquaint him with my compositions *before* he started his studio work. He expected a great stimulation for his own imagination and creative force. Starting with the song, 'Falling in Love Again,' Miss Dietrich's character part as the seducing night-club dancer, Lola-Lola, was so clearly defined that the notes of this little song supplied a clear basis for the *entire* action. This song immediately created the *atmosphere* demanded by this particular subject-matter."

Screen Tempo and Musical Tempo

Thus, although screen tempo (or *time*) need not always agree with musical tempo; atmosphere, and hence, balance, *must be in unity*.

Consider for a moment the 16mm. picture "The Battle of the Somme." Here the screen tempo is (to borrow a musical term) mainly *agitato-presto* ... and the scene, a far battlefield in a foreign country. Yet the

(Continued on next page)

MUSIC TO SUIT THE MOOD

CONJURED UP BY YOUR FILMS

ideal is British and the atmosphere that must be created and maintained (no matter how fiercely may wage the battle) is British. Hence, in the accompaniment,

to divert attention from the screen play. (Continued from

Now let us consider the Ufa film, "Metropolis," produced by Fritz Lang,

previous page)

from a scenario by Thea Von Harbou (his wife).

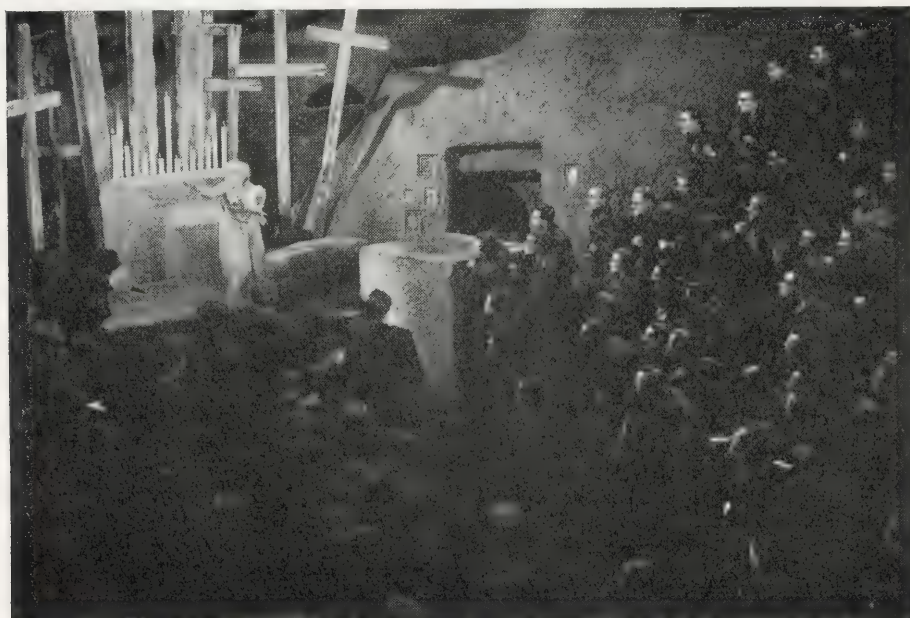
Here we have a subject highly imaginative in theme and treatment. It drives home the relentlessness of the eternal battle between Capital and Labour, Master and Worker, so let the accompaniment suggest a like battle between conflicting harmonies. Here, then is a suggested musical accompaniment for this film which has received the approval of those responsible for its original presentation in London:—

Musical Setting to "Metropolis" (Pathescope 9.5mm. film in 5 parts)

Prelude to film. Part IV of "The Fountains of Rome" (Parlophone E.10942). The prelude is followed by Part I of "Fantasia and Fugue on B.A.C.H." (H.M.V. C.1351). The screen 'tabs' are opened immediately after commencement of this second record and the projector started. The following sequence then carries on:—"El Amor Brujo," Parts I, II, III, IV, V and VI (Columbia 9390-1-2); Part II of "Fantasia and Fugue on B.A.C.H." "Capriccio Espagnole," Parts I, II, III and IV. (Columbia 9716-7). "Pastorale," Parts I and II (Columbia 9693); "Le Coq d'Or" ("Bridal Cortege") (H.M.V. D.1745); "Theme and Variations from Suite No. III in G," Parts III, IV and V (H.M.V. D.1799-1800); "Le Coq d'Or" (Introduction) (on reverse side of disc D.1745) concluded by "Grand Choeur" (H.M.V. B.2307).

In addition to the above records certain 'effects' discs will be required, such as "Crowd

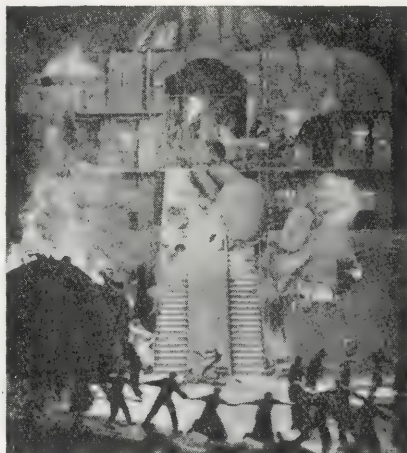
effect and angry mob," "Machinery noises," etc., etc. It is not suggested that you should present this musical accompaniment in its entirety for unless you already have some of the records the cost may prove prohibitive, but this specimen accompaniment does show the ideal to be aimed at and the type of music that should be used.



atmosphere will disagree with *tempo* but not with balance. "It's a long, long trail" . . . "Pack Up Your Troubles" . . . "Take me back to dear old Blighty," etc., etc., although adding no physical intensification to the storming waves of khaki-clad men, adds a psychological significance so intense and sincere as to grip the sympathies and imagination of the audience.

The first steps that the amateur must take when fitting a musical accompaniment to a picture is to view the film from start to finish. Even if he is quite familiar with the story, he must, none the less, view the film from start to finish. If, having viewed it once, he has not a good idea of its tempo, structure, etc., he should view it a second time. During the viewing some form of accompaniment will probably suggest itself, vague perhaps, but none the less, permitting of development. It will probably take the form of *mental pictures* . . . sound pictures, agreeing in mood and tempo with the action holding the screen.

So defined and strong will these mental pictures become that he will find himself giving them expression by humming or whistling the tunes as they take possession in his mind. Actually, of course, it is the ear asserting its right of registration in conjunction with its close ally, the eye. But bear this in mind. Although musical accompaniment is of the utmost importance, under no circumstances must the accompaniment be allowed



Two stirring scenes from the famous film "Metropolis," for which a musical setting is given on this page. (Reproduced by courtesy of Wardour Films and Pathescope, Ltd.)

OUR FIRST COMPETITION

Prizes for 8mm., 9.5mm. and 16mm. One subject for all sizes: "WEEK-END"

CONSIDERABLE interest has been aroused by the announcement in last month's *Amateur Cine World* of our first competition. Users of all three sizes of film—8mm., 9.5mm. and 16mm.—have been provided for in this contest. The subject, which is the same for all sizes, is "Week-End." All films submitted should be titled thus.

You may treat this subject in any way you wish. Your film may perhaps show the family on holiday at the seaside, it may depict one particular happening over the week-end, it may chronicle an outing, a camping holiday, a ramble. It may feature a particular place, comparing, for instance, the happenings there on a Saturday morning and Sunday afternoon. It may show a number of incidents or one incident only. It may deal with inanimate things as well as persons or places. The film may be a small comedy or it may be dealt with in an abstract way. It may be a straightforward filmic account of a week-end at the sea or at home. The ways in which this subject can be treated are, indeed, innumerable.

For the best film in the 16mm. size *Amateur Cine World* will award a gold medal and cine goods of any kind to the winner's choice to the value of £15 in addition.

For the best film in the 8mm. or 9.5mm. size—the best film, irrespective of size—a gold medal will also be awarded, together with £15 worth of cine goods to the winner's choice.

We are also awarding an additional prize of £5 cash for the best beginner's film in any sub-standard size—8mm., 9.5mm. or 16mm.—on the same subject, "Week-End."

Beginners' films will also be eligible for the major

contests so that a really first-rate effort stands a chance of winning £5 cash, a gold medal and cine goods to the value of £15. In the interests of other competitors we must, of course, have some guarantee that the films entered for this section are the *bona fide* work of beginners who have only begun the hobby this year. They must

therefore, enclose with their entry the receipt for their camera or, if this is not available, a declaration from their dealer to the effect that the camera was bought from him this year. The entrant must also copy out, sign and forward to us when sending his (or her) film the following declaration: "I have taken up amateur cinematography for the first time in 1934 and the camera with which this film is taken is the first I have handled."

THE PRIZES

GOLD MEDAL AND CINE GOODS TO VALUE OF
£15 for Best 16 mm. Film.

GOLD MEDAL AND CINE GOODS TO VALUE OF
£15 for Best 8 mm. or 9.5 mm. Film.

£5 Cash for Best Beginner's Film.

LENGTH OF ENTRIES

The length of the films submitted must be not more than 50 feet for the 8mm. size (50 feet unsplit, as bought. When projected it will, of course, be 100ft.), 200 feet for the 9.5mm. size and 200 ft. for the 16mm. size. In other words, the running time of the entries must not be more than about 7 minutes.

The minimum length for the 8mm. size is 25 feet (50 feet split), for the 9.5mm. size, 100 feet, and for the 16mm. size, 100 feet. Films submitted may be of any length between these limits. This stipulation as to length will necessitate careful attention to planning and editing and readers will thus find that the making of films intended for this competition will prove a valuable exercise in cinematic technique.

The Closing Date for the Competition is October 15

SIMPLE CONDITIONS OF ENTRY

1. This competition is open from July 16 and closes on October 15. Only amateurs and amateur cine clubs may compete. None of the entrants submitting films must have received any professional aid in their making, other than processing and titling. With regard to titling, it is immaterial whether titles are done at home or not, but should two films be equal in merit in other respects and there is nothing to choose between them, the award will be made to the competitor who has made his (or her) own titles. Films will be judged upon photography, composition, construction and editing.

2. Each film must be accompanied by a stamped addressed label for its return.

3. While, of course, every care will be taken of films submitted, *Amateur Cine World* cannot accept responsibility for them.

4. *Amateur Cine World* reserves the right to make enlargements for publication from any film and also to make duplicates of prize-winning films.

5. The judges' decision is final, and no correspondence can be entered into concerning it.

Capturing



By

Capt. Bassett-Bullock,
M.C., A.R.P.S.

It isn't very complicated is it? Yet it contains all the essentials. How many people think of the lenses and filters they require *before starting*? Column 1 was timed first and gave the length of film required and noted in column 5. Without such a record as this one could easily take too short a length of film. As it is, the wording to be superimposed was carried comfortably on the film and allowance for a lead in and lead out was made.

Having settled the opening and if possible the close of the film, I find it an advantage to work in two directions at once, that is, start at the beginning *and* the end. Working forwards and backwards saves time. Lighting conditions are not always convenient, but it is seldom, by the method I describe, that something cannot be done.

This beautiful shot was used for the opening of the film, the making of which is described on these pages. It lends itself very easily to the superimposition of a title.

HOW is a film of real life made? That is a question often asked. It is made by the man who knows what real life is and knows his subject from start to finish, that is, knows it *intimately*. It is impracticable to start production until knowledge is acquired and assimilated. (Nothing is worse than something we understand only vaguely). I give an instance. The production to be described was not only important: it was full of difficulties for which there are no formulae in text books. The first thing I did was to start on paper.

I set down exactly what period the film covered together with most other details of a technical and pictorial nature. The production was a historical one, the history of an old and beautiful mansion. Pages from my record book probably look very different to a professional scenario, but then they are meant to do so. Film Companies have large staffs. You and I have not. So we have to devise simple methods which can be followed quickly when necessary. There are times when speed is everything, for instance, when taking clouds. They change all too rapidly!

This is how my record book looked before I started my film cameras for an important shot:—

1. Film Record	2. Camera Lenses	3. Film	4. Filters	5. Length
Scene No. 286. Sequence. Final.	(a) 1 & 2 inch. (b) 3 inch. Telephoto.	Selo Hypersensitive Pan.	Tri Colour Red or Micro 5	30/35 feet
Cloud Scenes. Wording to be Superimposed.				
Reading Time of Wording on Screen 25 seconds.	SYNCHRON	ISED MUSIC		

In making my historical film I had reference to all available books on the subject. Good as these are they will generally be found inadequate and occasionally inaccurate. Not that we are concerned with absolute accuracy; on the contrary, we are allowed some licence. I happened to listen to a broadcast about the very place I was filming while the shooting was in progress. The person who gave the talk could have learnt far more by going to the place and seeking local information than by getting it second-hand, evidently from text books. Long ago I learnt that to get interest into such a picture as this one must live in the surroundings and get to know those whose ancestors have passed their lives in the vicinity or in the actual place. Such people are invaluable and if well handled and taught what a cine-camera can do, will bring out their store of knowledge and their treasures, too, sometimes.

I made a tour of the fine old building and grounds of which my picture was made. Eight hours were occupied in making notes. It was not too long. Bear in mind this place was not new to me. I had been acquainted with it for more than 20 years, visiting it first in school days. The result is, now that the picture is nearing completion, that not a scene is other than real and accurate. There are no studio shots, no sets, no fake. What appears upon the screen is life itself, existing beauty.

Planning a DOCUMENTARY

You may think that such a film can be made all at once. That is not the case. It should show not only the beauty of summer but the glory of an English Spring. In this respect whole days were spent in photographing fruit trees covered with spring blossoms. A little later I recorded the blooms of Rhododendrons, laburnum hanging in golden clusters and the scented lilac. Bird life, too, has its own place in and around such a Mansion as this. Most of all I found people of interest, from a tiny mite aged six months to a fine old lady who had passed her three score years and ten and had grown old with grace. All of these were noted in my record book before a foot of film was shot. Then again there were fine paintings of those who lived centuries ago. Some could be, and were brought to life by means of players suitably, but not necessarily expensively, attired. This was the most difficult task of all, first in the finding of them and later in the directing of the players I had chosen. The parts to be taken, though simple, had historical significance. Not everyone can adapt themselves to life as it was three or four centuries ago. To be successful you must direct your players with infinite patience and tact. Encourage them. Do not speak sharply to them. Most women can be directed extremely well so long as you never let them know it. Perfection is achieved by allowing them, and even encouraging them, to think that every improvement comes from their mind. Sometimes it does!

One of the difficulties in filming old buildings is that

The Lessons of Experience

(Continued from opposite page)



A corner of a beautiful old mansion (built in 1558) featured in the author's film. Notice the detail and construction shown in the photograph, which is from a telephoto shot.



of lighting. Many have no electric light. Hyper-sensitised Pan film and a series of good lenses of large aperture are invaluable. Remember, too, that given the correct selection of lenses you can get close-ups without moving your camera. You need no longer have it close to your player.

Finally, have patience when you tackle the production of a documentary film. Historical and Industrial films come under this heading. Both demand definite patience. The action needs to be slowed down quite often. In historical films a general air of restfulness and charm is called for, with pictorialism at its best. Very different from studio film plays with the hero, the heroine and the villain dashing hither and thither and action called for all the time.

I have known occasions when only a hundred feet of film has been shot in a day. The motto to adopt when producing documentary films can be seen painted on the roads approaching corners: It reads—"SLOW."

A type who lived in the mansion centuries ago, brought to life by a modern girl, a useful way of bringing human interest into a documentary.

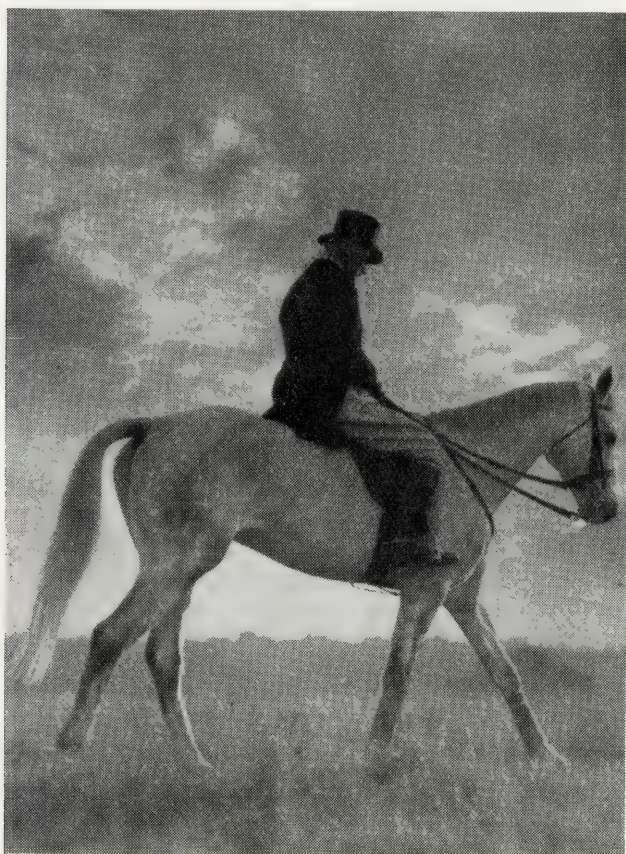
READERS' FILMS *Reviewed by "AMATEUR*

AN AMATEUR'S CINE REVIEW OF
1933. By "EMPIRE." 16 mm.

This film runs to two reels, and, as its name implies, consists of shots taken throughout the year. It is divided into twelve monthly sections, each of which contains one or two seasonable subjects—January, football and skating; February, rough seas at Brighton; March, baby lambs on the Downs, and so forth, finishing with some excellently exposed indoor shots entitled, "A Tour Round the Tea Table" (a fine series of family portraits) taken during the Christmas festivities.

As a complete film this "Cine Review" is twice as long as it should be, and in many sequences the subject is kept on the screen until there is a danger of the audience being bored. The scenes of the football and skating, baby lambs, bathing pool and the old crocks sequences particularly offend in this respect. Judicious cutting would improve them, although we can appreciate the reluctance of the author to mutilate his interesting personal records.

The photography varies, as might be expected in view of twelve months' changing weather, but there is one mysterious shot in the June Heat Wave scenes which is as bad in quality as some of the mid-winter pictures. The students' carnival is the most snappy sequence, because it is short. The portion of the film devoted to the Brighton races is the most interesting because the subject itself is interesting and has been well interpreted from many angles.



CINE WORLD" CRITICS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Nom-de-plumes may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.

Tinting has been used with imagination. For example, some of the firework shots are tinted red, some green, while a revolving neon-sign, as it changes its wording and design, also changes its colour by means of tinting. But sometimes the general tinting is not quite right. In the summer seaside shots, for instance, the author has thought "Oh, green for sea," and has served us up a colour something like diluted pea-soup which is the reverse of the effect of a summer sunlit scene.

Because this film shows planning, restraint, an absence of foolish jiggling on the part of the family when they do appear, and because they do not appear often . . . Because, in short, this is about the most satisfactory personal film "diary" that we have yet seen, we have awarded an Amateur Cine World leader.

BARZAN: THE BOY BABOON. By NELSON BLAKE. 16mm.

This film was sent in for review by a shy gentleman from Wales, who prefers to be anonymous, even to ourselves.

He tells us that he completed the photoplay in less than two days, using a total of 1,300 watts for his interiors, in conjunction with an Ensign 'Kinecam' with f/2.8 lens. The jungle scenery proper to the production was made of brown paper and sheets. None of the child actors appearing in the film had previously seen a movie-camera or acted before, but with the child's absolute lack of self consciousness they acquitted themselves admirably. Nevertheless the person who won our admiration was the sweet woman who played the mother and who acted with perfect restraint and understanding—probably because she was being perfectly natural.

As its title indicates this is a skit on 'Tarzan' and shows the two young children at bedtime reading a book of "derring do" and then going to sleep and dreaming the jungle happenings. The dread 'Barzan' kidnaps the girl and the boy follows after. We see them all in the jungle among fearsome (plush) beasts and finally there is a duel to the death between Barzan and the boy which wakes the latter up and he finds he is fighting the pillow. The close-ups are good, the natural shots are excellent in many cases, the use of toy animals great fun, but here and there it becomes a little difficult to reconcile the conventional with the natural, especially when they follow one another in quick sequence.

But the author has shown so much enterprise and so nearly attained his object that we have awarded him an Amateur Cine World leader. This does not mean, however, that we condone the undesirable practice of rushing through the production of a film in two days. Longer time in production would have paid here.

A pleasing study for which the cameraman has obviously taken some trouble in securing a good view-point, but the balance is rather spoiled by the horse's splay legs.

Amateur Film Technique

WIMBLEDON COMMON. By C. W. WATKINS, Wimbledon Cine Club. 16mm.

This short film of the impressionistic type rather fails of its purpose, although the photography is extremely pleasing. It opens with shots of moving clouds, then general shots of a common, then goes on to a picture of a windmill. Here we have a wavy pan-cum-tilt movement of the camera which should certainly come out.

Then there is a Bank Holiday sequence, including some amusing shots of children playing games, drinking water and sailing boats, with a somewhat out-of-place quiet sequence in the middle of the other. Then there is a final title, 'But there are few Bank Holidays,' followed by a quiet closing shot. These make an interesting picture but, apart from the windmill, it might be of any open space anywhere. There is no evidence of a real theme, no visible attempt to seek out and portray those things and people which are typical of Wimbledon Common rather than of any other of London's "lungs." The title is therefore wrong.

We appreciate that one common is very much like another common, but if a film is labelled specifically as of one particular spot care should be taken to ensure that it is readily identified as such. Of course, Mr. Watkins could easily get over the difficulty in this case by giving it another title—a more general one. And, as we have said, the photography is good, there being some effective composition.

CHARTERHOUSE. By I. F. J. CHURCHILL-DAVIDSON and P. C. A. BRIDGLAND. 9.5mm.

The authors of this film are 29—between them, one being 14 and the other 15, yet their film has many attributes which would not disgrace an 'old hand.'

The biggest criticism which we would make is that they have made something which is not so much a film as a series of lantern slides. We are shown picture after picture of buildings, stately and impressive in some cases, but without a single human being in sight and the only movement that of the camera. Even the title 'Baths,' which creates a feeling of anticipation, is only followed by the picture of a doorway. Three sequences, 'Hockey,' 'Football' and 'Cricket' come as an oasis of movement in an arid desert of stillness. The cameraman became a little excited in some of these shots and the result is reflected in the unsteadiness of his instrument. There are some big sweeping panoramas which are steady and slow and delightful.

More close-ups were required and more composition. The use of foreground objects is demonstrated in one shot of the O.T.C. which is framed in leaf-laden branches. More shots of this kind would have been desirable.

One has a feeling that the photography has been let down somewhat by the processing and there is a universal out-of-focus fuzziness in all the pictures. Is this due to lens trouble? The titles do not share this fault.

Carry on gentlemen! You are on the right road and we are giving you a leader because of your enterprise. But try to train yourself to see a pictorial composition,



A striking semi-close-up that demonstrates the value of choosing an effective angle.

do not be content to shoot without introducing such composition, remember that you have a moving picture camera and should take moving subjects, and finally, remember that when D. W. Griffiths introduced the close-up he did one of the most outstanding things in the history of cinema. Keep his memory green by putting plenty of close-ups in your own films. It will give them life.

SUCH STUFF AS . . . By R. L. & J. E. MARSHALL. 16mm.

Child pictures worked up into a film story. A slatternly father—with a very false moustache—is shown in a doorway with a boy of about seven, dirty and unkempt on the doorstep beside him. This infant prodigy then proceeds to have a most complicated set of memories of the past, in some of which he looks even older than he does on the steps. These memories depict incidents in a happier life, but are taken from the point of view of a spectator, not of the child. The photography is very good in parts and the quality and definition of the close-ups excellent. There are some pleasing pictorial shots.

Then, quite suddenly, a pretty lady comes along and adopts him. Abruptly, just like that and the film is ended.

The author betrays more knowledge of photography than of film making, but is working in the right direction. We have decided to award him an Amateur Cine World leader.

Readers' HOLIDAY FILMS *Reviewed By Our Critics*



WHIT MONDAY. By REX SKURRAY. 9.5mm.

This little 60 foot reel is a good general record of a day's outing, and is a nice compromise between the sort of film that is merely incidental to the day's outing, and that sort which is produced when the object of a day's outing is to make a film.

There is a good picture sense portrayed, and a variety of interesting angles demonstrate the hilly nature of the country traversed in a convincing manner. There are, however, too many shots against the sky, in which halation has killed the picture. A longer lens hood and a colour filter would have saved some of them.

The exposures varied a good deal, the sea shots being particularly over-exposed. This is a common fault, and should be watched for. The film itself is dirty and spotty, but this was beyond the control of the author. An "A.C.W." leader has been awarded.

BRAW LADS GATHERING, 1930. By N. REID. 16mm.

The titles in this film are drawn and shot straight, but they are too big in relation to the screen and look clumsy. A little more space around the letters would improve them if they are shot again.

Having seen this film, what have I learned? I know from the main title that it deals with the Braw Lads Gathering. I know from other titles that it is an Ancient Custom and one or two of the places where it takes place. I know from the pictures that a number of persons, some in kilts, ride around on horseback and I know that some games are held. But what it is all about I do not know. The film does not tell the stranger a single thing about the significance, the history or the romance of this ancient custom. It is an unimaginative record of what passed before the camera and no more.

A pleasing, well-composed picture which is the more effective because it allies human interest and action with pictorial charm.

On the technical side the exposures vary considerably, some shots being badly over-exposed. Several of them exhibit halation and there is edge fog.

In spite of all these strictures the film has a germ of interest and we suggest that the author re-edits it and introduces some further information into it. If necessary he can shoot some additional material for the purpose—even if he cannot get anywhere near the place where the custom is carried out.

MINOR CASUALTIES. By W. SUGDEN. 16mm. 100ft.

A really meaty 100 feet of film. The crookedness of the main title rather ruins an excellent piece of work and adversely affects the shot which follows. However, we forgive the author because he has afforded us the opportunity of enjoying a whimsical little story, carried out entirely with child—almost baby—actors.

A little girl with her doll in a pram comes to grief when she has a collision with a cyclist. She runs to a 'phone box and rings for assistance, which comes in the shape of a tiny boy riding a 'motor cycle and side car' (one-boy-power with pedals). A rescue is effected and the victims skilfully bandaged, after which they are carefully taken home and put to bed. It is a simple subject, but full of charm.

On the technical side the collision was fairly well managed, but did not quite come off, partly because we are not shown the actual fall of the perambulator. (Try pulling it over with a string and taking a close-shot from about three or four feet off of a portion of it passing the camera). Some of the shots taken against the light were both over-exposed and fogged through light striking into the lens. We have awarded a Leader.

WHIT MONDAY. By 'AJAX.' 8mm.

Whenever I see 8mm. I am still amazed at the high degree of definition obtainable in the midget pictures. 'Whit Monday' is not a film, it is merely a series of shots of a party of people on an outing. There were too many shots alike, not enough close-ups and the subjects of the various portraits stood still looking at the camera in a wooden manner. We direct the author's attention to the two men in the background of the 'Coffee men' sequence. They are oblivious of the camera, much more interested in the interior of the urn and provide a pair of interesting, natural, unaffected portraits.

More attention should be paid to background. In this, as in many other amateur films, the background often fights the principal object and in some cases becomes even more important.

FILM SOCIETY PLAYS

Reviewed by Amateur Cine World Critics

"B" By BRONDESBURY CINE SOCIETY, 9.5mm.

A CRIME story with a twist. A hiking party disturbs a rogue who has committed a robbery of valuable jewels and who is gloating over his haul. In departing hurriedly and secretly he drops, among other things, a valuable brooch in the shape of the letter 'B,' and a male member of the hiking party recovers it. Other jewellery is found and the find reported to the police, but the male, who also appears to have leanings towards roguery, keeps the 'B' in his pocket. He becomes the victim of an accident and, because he has the 'B,' is mistaken for the miscreant.

A C.I.D. detective visits his fiancée (who was one of the hiking party) and she who could clear him at once by saying that she saw him find the brooch, for some inexplicable reason says she has not seen the 'B' before and does not mention the jewel finding. I said 'inexplicable,' but I suppose the author could not have kept his story going without this clumsy device.

Incidentally the C.I.D. detective was almost as clumsy in that he blatantly announced who and what he was to the maid. Surely detectives are more discreet than this?

Plot and Counter Plot

Then there is a lot of stirring plot and counterplot, and chase, and some excellent 'interiors' shot out of doors.

One little *faux pas* amused me. We are asked to believe that Scotland Yard radiates wireless messages from the Admiralty. There is a clever sequence where a girl is describing a man's appearance and dress and the camera roams very slowly from place to place on his person. The meaning is unmistakable and the repetition of the device later in the film is particularly effective in making a point.

In the beginning of the film the robbery is described as involving £10,000 on a poster, and £25,000 in a paper. That is a little touch of absolute realism in these days of the popular—but not always accurate press.

The film is in two reels and it has been well planned in its cut from reel to reel. You are left in suspense—but it is a suspense that will well survive the period of re-threading.

Straining Coincidence

The actual rogue, whom we will call 'B,' escapes in a pepper-throwing incident, but the incident is weakened because we have not seen him arrested. On the other hand there has been the arrest of a street bookmaker which is not only redundant but actually misleading.

After 'B' escapes he becomes a garage hand, complete with overall. The incident is poorly done, coincidence is strained for if he had the opportunity to get into the

garage and get into a suit of overalls, surely he also had the opportunity to steal the car on the spot instead of having to wait before his opponents come on the scene and unmask him. There is a car chase, but it is tedious, 50 per cent. removed and some cross cutting would make it more interesting and introduce the thrill that is at present lacking. Here again one is irritated. The fugitive, when his car stalls, and with his pursuers close to him, stops to find the fault. Of course, we know the director wanted them to come up with him, but why do it so crudely.

There is a final holocaust in which the rogue and the other young man who pocketed the 'B' are both killed off by a train.

We invite amateur cine societies to send us their productions for review in these columns. It would be helpful to other societies if they would state if the film sent is available for hire or loan. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay.



Brondesbury Cine Society's film, "B" in the making.

Two other errors which I noticed. One is that all the messages and letters in the film, from love letters to police dossiers, WERE WRITTEN IN THE SAME HANDWRITING. The other is the fingerprint records. Two index cards are shown, each bearing one print. The police always take more than one print, a complete ten if they can get them.

We have received from two Finchley amateurs a very interesting reel of the opening of the Finchley Open Air Swimming Baths. Two operators, Messrs. Wise and Randell were responsible for the production, which runs to about 200 ft. of 16mm. stock. It demonstrates how a topical film gains immeasurably in effect by having more than one cameraman on the job. While one was engaged in shooting one sequence, the other was filming another part of the proceedings, and hence a complete record was secured. This amateur production serves as a good example of how useful amateurs and cine clubs can be to civic authorities in securing permanent records of local events.

Cine Society FILM PLAYS

(Continued from
previous page)

"DICK TURPIN AND HIS FAMOUS RIDE TO YORK." YORK MOVIE MAKERS 16 mm.

An amateur film play a little more ambitious than



some, and in many ways quite successful. One irritating fault which cropped up with frequency was a lack of sharp focus. It was very bad in the opening shots, present but not blatant in many of the other shots, and marred the crispness of the titles. The titles were well composed and well lettered, but the lettering was rather too fine in character for sub-standard work, and in many cases the thins of the letters have disappeared.

The *mise-en-scene* was good, care being taken to preserve the period in both costume and set, but there were one or two grave lapses as, for instance, the executioner in the last scene (a girl) who appears in modern riding breeches, a white blouse, a black mask and a fairly obvious "perm." Rubber "Wellingtons" were occasionally conspicuous.

Need for Timing

The acting was fair, although both principals and crowd actors suffered from a lack of proper direction. It was obvious for instance, that in some shots the crowds were merely instructed to walk by in the background, but no care had been taken to "design" their positions in relation to the set and action, intervals in passing the camera, and their actions during walking, and as a result an artificial effect was imparted to the scene. "Natural" scenes are only obtained by careful planning and timing.

Again, Turpin, in holding up a man with a horse, points his pistol well over his head, waves it like a gallery girl waving a handkerchief, allows his "victim" to approach so near to him that any man with the slightest degree of nerve could have taken advantage of his carelessness and disarmed him, and then again he puts himself at a complete disadvantage by carefully putting the pistol in his saddle holster so that he, the skilled horseman, can have two hands free with which to mount.

Another mistake was a signpost "London-Grantham," painted in black letters on a white board, about two feet

off the ground. In those days signs were set up to the height of the coach driver.

We know there *were* coaches, because we see one, and see My Lord, who apparently is too hard up to afford the usual flunkey, hand My Lady into the coach. Later, Turpin holds up the coach, and in doing so shows what an exceedingly bad general he is, for having threatened with his pistol at one side of the coach, he circles right round it to the other window. While he was masked by the body of the coach and the horses the young My Lord could easily have drawn his own pistol and shot him. In this matter of shooting, during the chase Turpin fires at his pursuers, but owing to bad cutting of the film the bullet takes about half a minute to arrive.

Of course, the main theme of the film is the chase, and the Ride. Bess was good, although it is a pity they could not have found a mare for the part. We leave a riding master to judge the riding from his own point of view, but cinematically it was unconvincing. At no time, with the possible exception of the trolley shots taken from a car near the end, was there any real sense of urgency.

Two stills from the
York Movie Makers'
film reviewed on this
page.



The seats of the riders were always too "settled" and their actions too leisurely. The camera was used at normal speed, whereas if it had been turned at 12 or 8 pictures per second it would have speeded up the action on the screen. Some of the incidents were rendered ridiculous by the direction. For example, Turpin is shown waving derisively at his pursuers *while still within pistol shot*. No man, of whatever bravado, would do this when flying for his life from three pursuers. He would at least ride out of range. Again, he is shown riding away about five lengths off his pursuers, and then they conveniently disappear while we are treated to a wayside inn episode.

Then, later on, we are led to believe that Turpin loses ground in relation to his pursuers as quickly as he formerly gained it. This is probably because the Director took the film in a different order from that in which it appears on the screen, and forgot this consideration of distance. Then, again, we are shown the chase moving in all directions in relation to the screen, so that instead

(Continued on page 277)

By
W. E. CHADWICK
— F.A.C.I. —

ON CHEATING

THE CAMERA

The camera does not lie, so the saying goes, but the saying does not go far enough. It is simply a recording instrument, but in the hands of an imaginative movie-maker can be made to falsify and delude, as this article shows.

IN the mechanistic age of the 1880's somebody started the story that the camera cannot lie, if indeed some enthusiast of the craft of photography had not thought of it even earlier. As a recording instrument pure and simple, the camera is, of course, neither truthful nor untruthful, and it is the control of the person who operates it which causes it to be accurate or inaccurate as to facts.

On the other hand, the camera itself suffers as a recording instrument from a number of faults which may be used when deliberate falsification of the objects it photographs is in question. Chief among these are the falsification of perspective, and the fact that some particular view-point of the camera seldom gives any indication of what may be plainly visible at another view-point. It is for this second reason that "close-ups" were invented, in which technical device the view-point of the camera is altered to bring some physically small detail into relief. Whether or not an observer of the scene could have observed such minute detail is not in question.

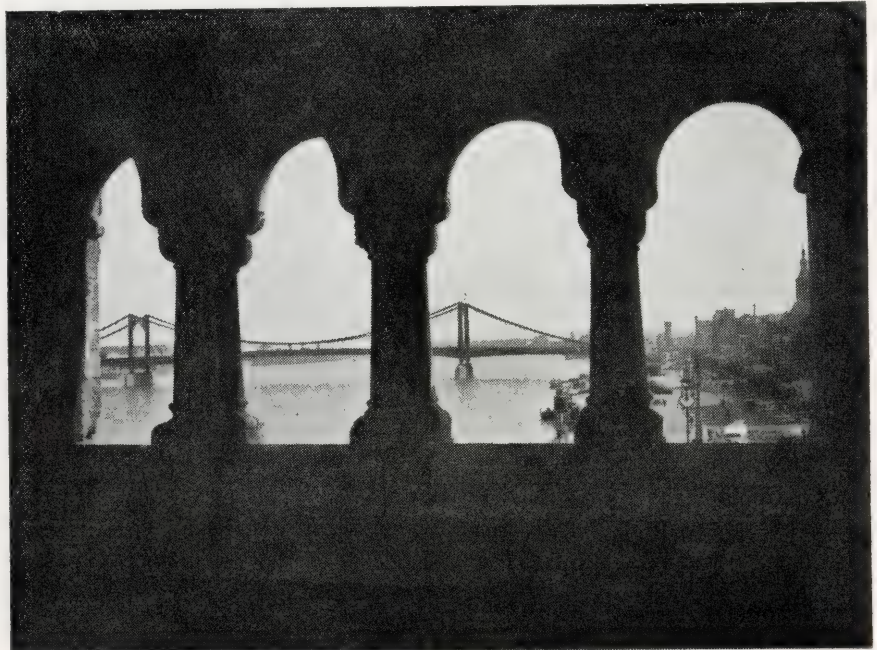
The question of perspective falsification is a more obtrusive matter. Everyone knows that with the short-focus lenses of 1 inch used on cine cameras it is possible (just as with the snapshot camera) to take a shot of someone lying down on the ground so that their feet seem to be some ten times larger than their head. This only happens to intrude on our consciousness when the feet are very near the camera, but the same exaggeration takes place to a minor extent at all distances from the camera, on account of the fact that a 1 inch lens on 16 mm. film does not give the same perspective rendering as the lens of the human eye on the retina.

Illusionary Architecture

Falsification of perspective may thus be turned to account in a variety of ways. In the commercial cinema it has often been used in the Schufftan process of illusionary architecture, where a small model is reflected into the lens by a mirror, and the dimensions of the model (which may perhaps be two feet long) arranged to appear as if it comprised the entire background of the scene. Few amateurs will want to go to the trouble and expense of building such models and arranging the mirrors as critically as this, but the point is not one to be forgotten.

It is a relatively simple matter to make up a model "foreground" about two feet high—where such a fore-

ground would help the effect of the shot—and to place it within about three feet of the camera. Shooting through the model can be made to give the most de-



A cine picture of a distant scene is rarely successful without some sort of foreground to frame it. Here the pillars are real, but if no foreground is available you can make a small model one. (See article)

lightful effects, and the model need not necessarily be a complicated one, particularly if it is intended to be a silhouette.

Thus a cardboard model of a few pillars and a balustrade could be made up to imply that the camera was shooting through the arches of a bridge, or through the bars of a staircase. If silhouette effect is wanted, the model need be nothing more than a blacked "cut-out" in card. On the screen it is quite impossible to tell that an actual set of pillars and a balustrade were not used.

Such work naturally demands visual focussing through the actual lens of the camera, since otherwise it is rather difficult (particularly with the normal view-finder, which is not accurate at close ranges) to ensure that the model in the foreground comes into the shot just where it is wanted. This is, however, not an insuperable difficulty, for if the worst comes to the worst the camera can be emptied, and a prism put into the gate. A very steady tripod or other camera stand is, however, needed.

The view-point of the camera is another matter. Since the camera at one view-point gives no indication

(Continued on next page)

Falsification of PERSPECTIVE

(Continued from previous page)

of what the scene looks like from any other point, it is a simple matter when a scene must be shot in two portions to re-arrange the persons or objects when shooting from the second view-point without the camera giving any trace of the fact that such re-arrangement had taken place. To the amateur whose work is chiefly out-of-doors, this point is naturally of greater importance than that of false perspective, though even out-of-doors work can at times be improved by a little careful alteration of actual perspective.

The main thing to remember when shooting from a second point of view is that the second point should be rather different from the first, assuming that considerable alteration of the positions of objects and/or persons is needed. This is not because of any lack of gullibility on the part of the camera, but merely because the audience sometimes notices that a change has taken place. On the other hand, if the second shot has been taken from a completely different angle of view, the most gross changes cannot possibly be noticed.

Among other matters for which this harmless delusion is useful is the position which arises when the camera runs down prematurely. It is possible to forget to keep the camera wound up between shots, and it may be that it stops dead three-quarters through a shot. Here it is nothing but waste of money to take the whole shot again, so the angle of view of the camera is changed, and the rest of the shot taken. Such small differences of position which will arise in this case do not need a very great change of camera position, though it is advisable to make a considerable difference in the angle in order that the audience may not feel that something is wrong.

There are a number of other means of gulling the

An unusual camera angle, with the picture well framed can give a deceptive impression of size and distance



camera, such as the slow panning round from one group of people to another with a 20 mm. lens, which makes it seem that they are much further apart than they are, but on the whole the falsification of perspective and the blindness of the camera to other view-points than its own are the chief shots in the locker of the cinematographer as far as "cheating his camera" is concerned. Those who wish to undertake such work should study the deficiencies of the technical side of the camera and arrange their plans accordingly.

DUFAYCOLOR,
the new colour
film, which was

reviewed in our July issue, is now on the market. At the moment only 16mm. is available to the amateur cine worker and is sold in reels of 50ft. at the price of one guinea. This includes free processing of the film at the firm's large laboratories at Elstree (one of the finest and most up-to-date in the country) and also covers the cost of a gelatine filter which is supplied with each reel.

Previously the taking of colour films has been somewhat restricted. Only the more advanced worker, with high priced equipment and fast lenses could enter this fascinating side of amateur cinematography, but with Dufaycolor the veriest amateur can produce colour films with an f/3.5 lens. The filter can easily be cut to any desired size and affixed to the camera lens in any filter mount. Owing to the high speed of the film emulsion a

Dufaycolor Now on Sale

camera with a fixed focus f/3.5 lens produces first-class films.

One of the most important features of Dufaycolor is the fact that the colours are actually contained in the film itself, so that editing is made much simpler. No filter is required when projecting and any projector fitted with a reasonably high illuminant will give satisfactory results. It is not advisable to project large size pictures, however, as the colour matrix is also projected and gives a dotted background effect such as is visible in typographical printing when half-tone blocks are used. Under normal conditions, however, this feature is not noticeable.

Dufaycolor involves the user in no more trouble and but little greater cost than ordinary black and white films and can be used with every confidence by the veriest amateur.

Technical Features of the SEPTEMBER

RELEASES

IT does not require an intense study of film conditions to notice that picture makers at present have developed an intense liking for historic subjects.

Following the release in the last week of August of *Catherine the Great*, mentioned on this page last month, the two other queen pictures, *Queen Christina* and *The Scarlet Empress* will be let loose to the film-going public during the first and second weeks of September.

Although these semi-historical costume pictures demonstrate to my mind the height of professional inanity and are subjects I would recommend no amateur society to attempt, we can still examine them in the light of treatment and see the different ways in which stories are brought to the screen.

When a foreigner comes to England he notices things which we pass every day and never see; so in historical pictures the methods of treatment are more easily discernible than in films of contemporary life.

In *Queen Christina* the producers have set about romanticising history and deliver a glamorous concoction of fact and fiction on a moving background of appropriate costumes and settings. This is Hollywood's favourite method of presenting screen stories; nearly every M-G-M picture is so made. There is no effort at restraint and where, as in the case of Garbo, close-ups mean glamour, then the close-up is used considerably more than the story demands.

We find *Lady of the Boulevards*, *Riptide* and *Viva Villa!* similarly constructed; the method is essentially one of professional perfection and not used to any extent in amateurism.

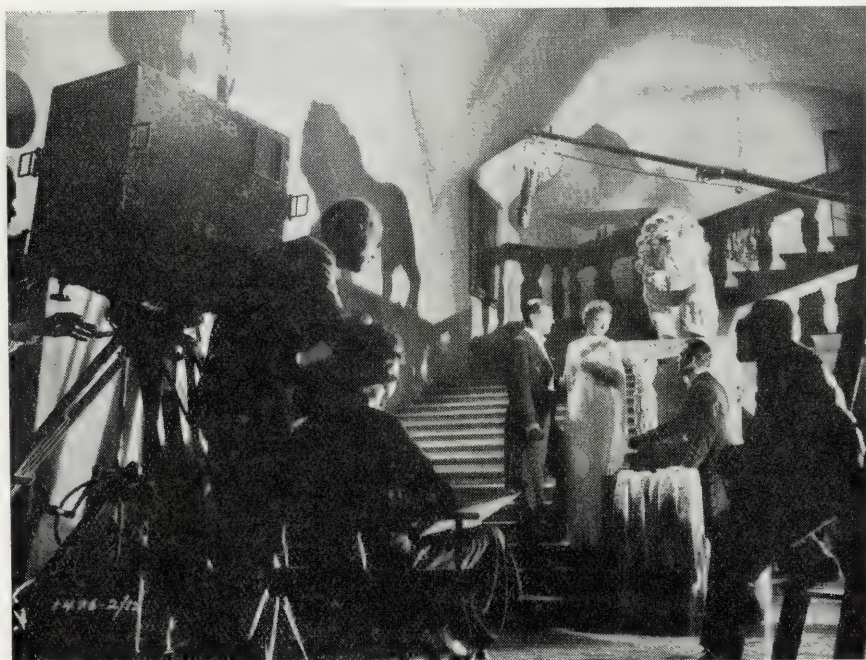
This close-up technique is only ostentation. It does not convey any special meaning or help with the film story. It is added so that a few million fans can ogle at the chemical appearance of a screen doll.

In all these four films, though time, place and theme are different, we find a wide panoramic sweep of a large community and towering way above it, like some demi-god always at the focal point of the camera, the star.

Now, the producers made *Scarlet Empress* a different way. They saw tremendous artistic possibilities in the "sunlight" and "shadow" of czarist Russia. They went so far with their artistry that the final effect became a kaleidoscope of clanging bells, candles and grotesque figures. That may be descriptive of the times, but to the critic—and a critic must criticise—the picture is a mass of over-emphasised symbolism.

By
JEAN
STRAKER

Death Takes a Holiday, with time, place and theme different, is parallel in treatment. Although one realises the settings are so gorgeous that no amateur society could afford them, these two pictures are treated the way non-professional film makers do treat stories.



A production still from the film, "*Death Takes a Holiday*," starring Evelyn Venable, Sir Guy Standing and Kent Taylor. Notice the eerie effect produced by the lighting.

I think one must prefer this artistic . . . even over artistic . . . restraint to the gaudy glamour of the *Queen Christina* group.

See these costume films and compare notes on each. There will be many more later on, the burlesque *Madame Du Barry*, the dramatic *House of Rothschild*, to suggest other methods of film treatment. As all the other factors that go to the making of a film depend on this treatment the subject is well worth studying if competence is at all desired in the studio.

There are a few more remarks about the pictures I have already mentioned. Notice *Lady of the Boulevards* is one big parade of hats and dresses. One of the best ways of adding extra appeal to a picture is to have a good selection of clothes and change them fairly frequently. It is also an easy and subtle way of suggesting time change. Nearly any local dress shop will be pleased to loan a selection of dresses in exchange for a credit title: "dresses by . . . !"

PROFESSIONAL FILM RELEASES

You must see *Viva Villa!* if only to contrast it with Eisenstein's *Thunder over Mexico*. The former is magnificent in its cross section of Mexico at the time of revolt. Note here, and in other good pictures too, how much is gained by cutting to a minimum sequences essential to the story and replacing them with all sorts of unassociated trivialities.



A scene from "The Scarlet Empress," starring Marlene Dietrich. This is Paramount's version of events in the life of Catherine the Great and affords an interesting comparison with London Film Productions' picture, "Catherine the Great" released last month, in which the Queen was played by Elizabeth Bergner.

It is so typical of life that tiny, pathetic and humorous things find space in memory, while climaxes lie half forgotten. The cross section of Mexico in *Viva Villa!* was not conveyed by the story, but by those episodes that were not in the story of Pancho Villa.

I have remarked previously on the sympathy and tenderness of Michel Leisen's direction of *Cradle Song*. He directed *Death Takes a Holiday*. Again every part of the film is built in sympathy with the whole. The direction is beautiful, the photography is beautiful, and the story, from the famous stage play, is powerful in its sheer novelty. Amateur films can be made this way.

Evergreen and *Moulin Rouge* are very similar. The former is English, draggy and insipid. The latter is American, noisy and artificial. If you see either, note how, in each, the tempo is the same throughout. *Evergreen* is like some fellow jumping up and down quite slowly for about an hour; *Moulin Rouge* is like a long

(Continued from previous page)

tumultuous sixty minute roll on a drum. The pictures are without relief. They go on and on . . . and then finish.

But there is one brilliant touch in *Evergreen*. In a cabaret scene a mass production machine turns out soldiers. Touches like that make films. This picture could have done with a lot more.

One of the best made pictures of the month is *I've Got Your Number*. There is nothing great about it; it is just a slice of real life condensed, naturally, for screen purposes.

A drama is built around the work of two telephone repair men. It is terrific drama and human material. An excellent example for an amateur society, it is the type of film that would not be expensive to make and yet would be a real cinematic achievement. There is nothing "art for art's sake" about it and no clever-clever stuff, except the dialogue.

A great production moral in this picture is: don't be too serious. The greatest tragedy in the world is comedy to someone. Bring that comedy into your films and they will be all the better for it.

Novel Material

You may like to see *Jimmy the Gent* if only to notice how the novelty of the material and the strength of the story puts a film over. The players appear a bunch of unsympathetic parrots, but the whole thing is so powerful and so quickly told that this does not matter.

If you are studying screen humour, *Hollywood Party* will be your best lesson for the month. It is a succession of comic episodes with a slight connecting thread. The sequence with Laurel, Hardy, Velez and the eggs shows how much laughter can be brought about by so little.

Melody in Spring is conceived in terms of action and becomes peculiarly cinematic on the screen. The film is a motion picture. Make motion the keynote.

Cavalcade of the Movies is a novelty release of the month. It is all very interesting as it gives the history of the cinema with extracts from early films.

Melodramas of the month include: *Journal of a Crime*, *Man of Two Worlds*, *Registered Nurse*, *Good Girl*.

For humour there is: *Love Birds*, *Hips, Hips, Hooray*, *Freedom of the Seas* (notice the model work), *Love at Second Sight*.

MOBILE CARAVANNING

Caravanning as a way of spending a holiday has increased in popularity considerably during the last few years. One can enjoy all the delights of touring without hotel or boarding house expenses. "Mobile Caravanning" by M. G. Tweedie, just published, deals concisely and comprehensively with caravanning and all its aspects. Choosing a caravan, types and leading makes, how to start, catering and cooking are but a few of the many useful aspects of caravanning dealt with.

The book, which has a foreword by Mr. Justice Eve is published by Link House Publications, Ltd., 4-8 Greville Street, London, E.C.1., at 3s. 6d.

DESIGNING *the* OUTDOOR "SET"

The Amateur on Location

By

G. H. SEWELL

This is the first of a series of articles, written and illustrated by George H. Sewell, who has had a long and varied experience of Amateur Cine Society production. Future articles will deal with Interiors; Modern Settings; Everyday Settings; Matching; Construction; the Unit System; Colours and Painting.



Fig. 1.

"ON the Set, please" says the Assistant Director, and we know that we are required to get into our positions in the space in front of the camera which will appear on the screen.

Much time and trouble are given by the professional to the construction of settings, but many amateur productions are weak in this respect. For the benefit of the amateur there have appeared all sorts of articles advocating the use of ply-wood and cardboard, paint and paper, canvas and wall-paper pinned on the wall by the "Scottish" method which enables it to be retrieved and used again. And the result is, in most cases, a series of painful efforts in which walls lean drunkenly, and paper blows in the wind, and even in the best of them little is of real interest or assistance to the motif of the film.

The surroundings in which action takes place profoundly influence the effect obtained by that action. A man in a large black hat and a flowing black cloak, pacing across Piccadilly Circus on the middle of a sunny summer's day would merely be laughable, but in the country on a winter's evening such a figure silhouetted against the evening light would rouse a very different kind of emotion.

In a restaurant scene the white table cloths, the glittering glass, the light decoration and the lines of the architecture intensify the feeling of happiness which such a



Fig. 2.

scene can convey, while a dramatic scene in the same restaurant can be increased in the intensity of its mood by being placed in a corner of the room, where the light is lower and the architecture arranged so that it not only "presses down" upon the characters, but also casts shadows which help the ominous feeling of the situation.

These drawings are an object lesson in composition. For explanation, see accompanying article.

A "Guy Fawkes" incident, again, is given enhanced drama by the heavy nature of the surrounding masonry, whose structure helps the sort of lighting which the right cameraman will use.

Set-designing is not merely a disconnected effort by the architect (whether he be amateur or professional), it must be done in conjunction with the director so that the requirements of the action and movement are not interfered with, and with the cameraman so that his lighting is assisted.

Perhaps you will say, "All this is very difficult," but to the true enthusiast this should be a spur rather than a deterrent. Certainly such a method need not be nearly so expensive as some of the amateur sets which I have seen in which lavishness has been mistaken for ability, and the scene has been cluttered with a mass of unsuitable properties and architectural bits. Simplicity and economy should be the aim, and the ability to work in this way is only learned with practice and experience.

Out of Doors

The best person to take on the job of Art Director, and to essay the task of designing sets is obviously one with some artistic training and knowledge, but that knowledge alone is not sufficient. He must learn to apply it to the limitations and requirements of the film camera and film emulsion, and he must also acquire practical ability in the handling of various constructional materials, or must co-opt as his assistants persons who have that ability.

Much amateur film-play work is, or should be, shot out of doors. Here the budding Art Director can learn

(Continued on next page)

"SETS"—*And* HOW *to* BUILD Them

(Continued from previous page)

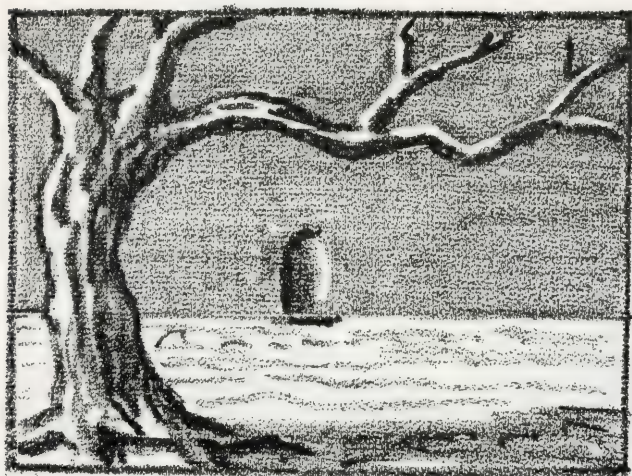


Fig. 3.

his first lessons by undertaking the task of finding location settings for this production. His instruments should consist of a notebook, a "still" camera, a compass and a map covering the district in which he is working.

Before he starts out he should enter each required scene in his note book, and, as a result of a discussion with both Director and Cameraman, their various requirements of movement and lighting. Further relevant details can be added to these notes when he is out searching.

The compass and map will enable him to fix the time of day when the direction of light will be correct for the cameraman's purpose. Unless this is done the whole production unit may be taken to a place where it is impossible to work because the sun is shining directly into the camera or in some other unsuitable direction. The Art Director should train himself to imagine the effect of the light shining on the particular setting from various angles. In this way many interesting effects will be discovered which would otherwise be missed if only a cursory glance were given to the scene.

Modification of Outdoor Sets

The "still" camera could conveniently be one of the Leica type, because it enables many shots to be taken, gives a picture of the right shape, and sensitive material identical in characteristic to the cinematographer's film can be used. Also it will slowly train the Art Director to realise how a picture will look when transmitted to the screen in terms of black and white, and also how to select from the material around him settings that will compose pleasantly within the limits of a cine "frame." Thus his education will have started.

At first he will probably be satisfied to take Nature as she is, but with increased knowledge he can modify her characteristics to improve his compositions.

In professional production they often re-arrange the foreground of a picture by moving a shrub or two, or some rocks, but this is generally outside the scope of the

Above: An example of how the foreground can make a scene. Below; to a lesser degree, the same applies. The railings save the picture from being "flat."

amateur who cannot afford to pay for the subsequent repair to the property which would be needed. However, a little re-arrangement of the stones in a stream, or the branches around a set, cutting out some and moving in others, will often work wonders. Care should be taken, however, to obtain full permission from the owner of the property before doing this, and to avoid causing lasting damage.

Perhaps the simplest modification of the kind indicated is that illustrated. Figure 1 shows a building in front of which some action is to take place. The light is right, the position is right, there is plenty of room for the action, and most amateurs would accept the setting as it is.

But let us look at Figure 2. Here a new note has been introduced in the shape of a tree branch held between camera and subject by the cameraman's assistant. It gives better composition, and will frame the action more effectively.

Figure 3 is another example where the foreground object has created a "scene." Take away the tree and the characters have no frame, while the background alone is just dull.

Both these compositions have definitely been created by the sense of design of the Art Director. Although he is using natural materials, he is performing the same function as when he designs an interior set, to which interesting matter I will refer next month.



Cine Exposure Table for SEPT.

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood-land paths; close-ups in shadow; light interiors.	Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.	NORMAL Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings, etc.; farm yard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.	SUBJECTS Promenades; light monuments and fountains quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.	Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns.	Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes.)									
LIGHTING	f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11
Weak sunlight or bright diffused	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10
Diffused or slightly cloudy ..	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9
Dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7
Gloomy, or very dull	1.5	1.9	2.3	1.9	2.3	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/4.5

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Reversal and Negative	Agfa Ortho Reversal	Agfa Novopan Reversal
Kodak Pan. Reversal (16mm. and 8mm.)	Agfa Pan. Reversal	Kodak Super-sensitive Pan. Reversal
Pathe R.O.F. and Negative	Agfa Pan. Negative	Selo Hyper-sensitive Pan. Negative
Selo Ortho. Negative		Gevaert Pan. Reversal
		Pathe P.S.P.

The table is compiled for exposures between the hours of 10 a.m. and 3 p.m. (G.M.T.); from 8 to 10 a.m., and from 3 to 5 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider—that is to say, the diaphragm lever should be moved a space equal to a half or full division toward the next larger stop marked on the camera.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

It should be noted that the times given are Greenwich Mean and not Daylight Saving.

This chart is a very useful guide but for absolutely accurate work under all conditions, the use of a meter is, of course, advised.

"Dick Turpin and his Famous Ride to York" (Continued from page 270)

of the various shots building up a progressive movement they cancel one another out and produce a static effect. Some skyline silhouette shots would have been interesting. Finally, the cutting could be much improved. By shortening a lot of the shots, rapid transition from one incident to the next in the chase, and a certain amount of cross cutting, the sense of urgency could be manufactured where now it does not exist.

The death scene of Bess is not convincing. She does not look at all distressed. Apparently they did not even trouble to gallop her before taking the shot, while a little artificial "lather" would have helped the effect.

The last part of the film is weak. Turpin surrenders in the tamest fashion to his very clumsy pursuers in the inn. Here was lost a great chance for a dramatic scene. The supers in this scene were bad, because of inadequate direction. When Turpin goes to his death at the scaffold he is shown shuffling dejectedly, with head down.

Surely he went to his death with his chin up? And wasn't his execution public in those days? That could have been suggested even with only four or five people. And didn't criminals often say a few last words? At any rate, it would have been a permissible bit of licence in this case to assume that Turpin did.

Perhaps we have been harsh in all this, but if so it is because we have criticised the film with the same degree of thoroughness that the producers tried to introduce into their film. If they have not succeeded in attaining professional level, they at least have produced a very interesting film, which we think is worthy of an *Amateur Cine World* leader.

Next month we shall review, among other films, Beckenham Cine Society's "fantasy" in one reel, "The Crystal," adapted from the short story by H. G. Wells.

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Here are OPPORTUNITIES for keen Movie Makers

THE I.A.C. directs attention to an event which, it is anticipated, will be another landmark in the history of Amateur Cinematography—the 1934 Banquet. London extends an invitation to the whole Institute Membership and their friends, and London is to be the stage of this Second Annual Event. If every member of the I.A.C. will accept again as a slogan "It's up to me to be at the Second" and give fullest support to the very able Committee now planning arrangements and formulating a programme, success is again assured.

The Banquet will again be presided over by the President, His Grace the Duke of Sutherland, K.T., supported by your Chairman, Capt. Cunningham-Reid, D.F.C., M.P.,

NEWS



OF I.A.C. CINÉ "FELLOWSHIPS"

from the INSTITUTE OF AMATEUR CINEMATOPHILERS

William E. Chadwick, F.A.C.I., Hon. General Secretary, Burley House, Theobalds Road, London, W.C. 1.

members from all over the country to get together under the most pleasant conditions with one of the most interesting subjects to shoot. A week-end starting on Saturday, the 6th, and finishing on the evening of Sunday,

Owing to late application many who wished to go on this cruise were not able, as it was not possible to provide accommodation out of the allotment secured many months ago.

It is hoped next year to announce an event of this description well in advance so that members who wish to have Fellow Cine Enthusiasts for holiday companions can make their arrangements accordingly.

Guildford, Surrey.

Mr. Derek L. Dean, of Ripley, is engaged in making a documentary film of Guildford Lido and the enjoyments thereof. He asks us to announce that he will enjoy the co-operation of any member of the Institute in the vicinity who may be interested in the making of this film.

An Appreciation.

An extract from one of our letters: "I think it is about time I expressed my appreciation of the I.A.C. and I am also very grateful to the man who introduced me. So far I have not availed myself fully of the advantages offered, but I take a very great interest in everything and read my Bulletin avidly."

The I.A.C. Official Stamps.

Have you had any of the attractive I.A.C. Official Poster Stamps? Attractive and bright, they will serve to bring the I.A.C. to the notice of your friends and to help you to fulfil the aim of all those who have the interests of the movement at heart, "A Member per Member."

Are you competing for the Amateur Cine World Solid Silver Challenge Trophies presented for classes 2 and 7 of the I.A.C. 1934 Contest, which closes at midnight on September 30th, 1934? Class 2 is divided into two sections: Films of everyday life and films of adventurous life (16 mm.) For Class 7 the subjects are the same, but only 8 mm. and 9.5 mm. films may be entered. The winner in each class will be entitled to hold the trophy for one year and a replica will be awarded to him or her when the trophy is returned.

I.A.C. AMATEUR MOVIE-MAKING CONTESTS

1934

Many handsome prizes, including

Two Handsome Challenge Trophies

presented by AMATEUR CINE WORLD

Full details from W. E. Chadwick, F.A.C.I., Hon. Sec. at address above.



Patrons and Council members of the Institute of Amateur Cinematographers shooting on the "Don Juan" set at Elstree recently. Mr. W. E. Chadwick, the Hon. Secretary is seen on the extreme left, behind Sir Harry Brittain, K.B.E. (seated) and close to Viscount Dunedin (in cap)

Patrons and Council, and many other persons of high rank.

It will be recalled that many had to be refused last year, so your Council have this year catered for 400; after this number of tickets is sold not another one can be booked, so do not miss your chance this year. The Banquet will be held at the May Fair Hotel and tickets for members or friends cost 15s. 6d. each. Members attending will receive their reduced rate railway vouchers, invitations to entertainments, etc., by an early post.

S.O.S.—Blackpool Illuminations.

Facilities offered to I.A.C. members during Blackpool Illuminations Week, on October 6th and 7th. Enough support has been obtained and a Reception will be given to the members. Social events are still being arranged. It is a splendid opportunity for

the 7th, has been settled. These two days have been unanimously carried by members.

One member from Newcastle-upon-Tyne suggested that from about 6.30 to 7 p.m. on Saturday until 4 p.m. on Sunday has been generally accepted.

There has been some misapprehension as to whether members will be permitted to bring friends. The aim of the occasion is to have a jolly time and to secure good pictures. This is certainly an activity in which friends of members can join and they will be welcomed. Council members will be present in full force to welcome members and friends and to have a jolly good time.

Seven-Day Cruise to Norway.

On August 3rd a small party of I.A.C. members, accompanied by Mr. W. J. Bassett-Lowke, left on the R.M. "Atlantis" for a cruise to the Norwegian fjords.

What the SOCIETIES are Doing

The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite Secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the October issue should reach us not later than August 28th. Stills are also welcome.

ARISTOS AMATEUR PHOTOPLAYS

During the last month this society has been working hard at their new studio, the carpenters busy building back sets for the next production, whilst the electrician has had a special main run into the building to take the lighting system which has increased by 100 per cent. The load of the lamps takes about 20 amperes.

"One or two of the members are at the present moment experimenting with sound on disc and a synchroniser designed by the future sound engineer is now being constructed.

"By the time this report is in print we should have had a full trial with our latest endeavour and our projectors have already been altered for sound films, writes the president, L. G. Cresswell.

The last scene of "His Only Chance" was shot on Sunday, 22nd July, and the editors have very nearly completed the work on the film. Trevor Weston's Madeira production which has had its name altered to "Saunterings of a Sailor," is very nearly ready for public performance and from shots which make up a film 800 feet in length they hope to take their patrons on a 12,000 miles sea voyage.

During the usual monthly projection evening were shown two of Rhos Amateurs productions, "Contact" and "Nightmare." Members thoroughly enjoyed both of these attempts and commented on the clever way they were made.

On the 23rd of August a small production unit will be on location in North Wales, shooting exteriors for "Royal Phantoms" and the society would like to ask the Rhos Amateurs, through the medium of *Amateur Cine World*, whether they could visit them one evening. What say you Rhos?

The president has been negotiating with the Gaumont British Film Corporation for their baby star, Miss Joyce Kirby, to come down and officially open the new studio. A full report concerning this will be given later.

ATLAS MOTION PICTURES

This society has been in existence since the Christmas of 1932, but it is only since last April that they started producing films of their own. Prior to that date all their apparatus and films were of the 35mm. standard size.

They are rather hampered by the fact that they have to hold all their meetings at school and this makes the production of theatrical films impossible. Nevertheless, their chief cameraman, E. W. Spink, has taken several films of school life which they intend showing when edited and titled.

Shooting a scene from "Life is Rough" (West Middlesex A.C.C. film) outside the Grand Cinema, Ealing. Camera: E. H. Becumont; director: Teddy Morant. The lady is Miss Betty Parratt (Miss Ealing, 1934.)



"During the last winter term we gave a complete programme of 9.5mm. films every Saturday," writes the secretary. "The programme consisted of a cartoon, news reel, comedy and features. Musical accompaniment on gramophone records was provided by means of a pick-up and amplifier.

"Next term we hope to show, among other films, 'Metropolis,' 'Piccadilly,' 'The Informer' and 'The Cabinet of Dr. Caligari'."

All enquiries should be addressed to the secretary, P. T. Handford, Coleridge A, Christ's Hospital, Nr. Horsham, Sussex.

BLACKHEATH FILM CLUB

The society's current production is a one reel burlesque on old time melodrama



Hal Glover as Webster in "Retribution," now being produced by Wednesbury A.F.S.

BRONDESBURY CINE SOCIETY

Secretary B. Ludin of the above society writes: "At the moment we are working hard on our production 'Two Candles,' which is on the floor!

"The studio has been re-arranged, with more lighting equipment and thanks to the advice of Messrs. Soho Ltd. and Kander Electrical Ltd., we now have a really first-class installation, having in all twenty-eight kw. lighting. The projection theatre has been rebuilt and decorated with a projection box which will not be visible to the audience. By the time the winter arrives our theatre and studio will be really first-class. The sound equipment has also been added to and re-arranged, producing wonderful results. We now have an entrance in the main road and 'buses stop outside the door.'

Well done, Brondesbury! Your good work and excellent studio should be a stimulus to other societies to follow your encouraging lead.

They will be pleased to show any enthusiasts over their studio; if any wish to hire it this can be arranged by communicating with the secretary, B. Ludin, 134, High Street, Notting Hill Gate. Park 0163.

Brondesbury are sorry they have had to disappoint many amateurs who wrote to them asking the loan of their production "All is Not Gold." It is impossible for the society to deal with all these applications; it has therefore been decided that club films will not be lent to individuals but only to Societies and clubs.

(Continued on next page)

Notes and News from the SOCIETIES

BRUCE HOUSE FILM STUDIOS

This society held a committee meeting in the early part of June at which it was decided to concentrate on effecting good co-operation amongst the production staff. New apparatus has steadily increased under the hands of the technical director, Clarence Knowles, who prefers to make his own whenever possible.

A week-end was spent on a private estate in Hertford making a burlesque film. A report will probably be given in next month's issue. The secretary of the club wishes to thank all *Amateur Cine World* readers who have written him asking to join the club, but regrets that it will be impossible to consider any more applications this year.

CAMBRIDGE PHOTOGRAPHIC CLUB CINE GROUP

Work has now commenced upon the society's new production "Orpheus in the Underworld" and judging by the quality of the shots recorded up to the present, the film promises to be of unusual merit.

In addition, a number of short educational films are in course of production and should be ready for release early next year. Two of these are travel films, while a third deals with a few of the many ingenious devices employed by animals to protect themselves from attacks by foes.

A short reel illustrating some of the aspects of Great Yarmouth includes shots of the destruction of the large cargo boat, whose store of esparto grass caught on fire while the vessel was lying off the town last summer.

The secretary is engaged at present in making arrangements for the winter season and is anxious to secure the loan of a number of amateur films. Clubs and individuals who have productions available for hire are requested to communicate with him at 55, Montague Road, Cambridge.

FILM ART GROUP

"Since the last announcement in *Amateur Cine World* no shows have been held, but there will be one in the early autumn. Several

Though no plans are definite, Vivian Braun, who intends making the film, would like to hear from anyone who would like to assist him.

Address all enquiries to Vivian Braun, F.A. Group, 5, Joubert Studios, Jubilee Place, Chelsea, London, S.W.

GOLDERS GREEN AND HENDON RADIO SOCIETY

On Saturday, 7th July, this society met at the Regal Cinema, Golders Green, for the presentation of prizes by Lady and Sir Leonard Rogers to the winners of a recent Direction Finding Competition.

After an interval for refreshment in the restaurant a number of amateur films were projected. The programme consisted of "Pathe Gazette, June, 1934," "Trees," "Almost an Accident," "Hendon Air Pageant, 1931" and "All is Not Gold," the prize-winning film of the Brondesbury Cine Society.

They were unfortunately not able to screen any part of the documentary film on which they are working at present as sufficient material had not been completed in time. Shooting is going forward and another film dealing with the London Docks is contemplated.

The society is still anxious to enrol further members, not necessarily owners of apparatus. Readers interested should write to the secretary: S. I. Shoot, 179, West End Lane, London, N.W.

THE HOLLYBANK AMATEUR FILM SOCIETY

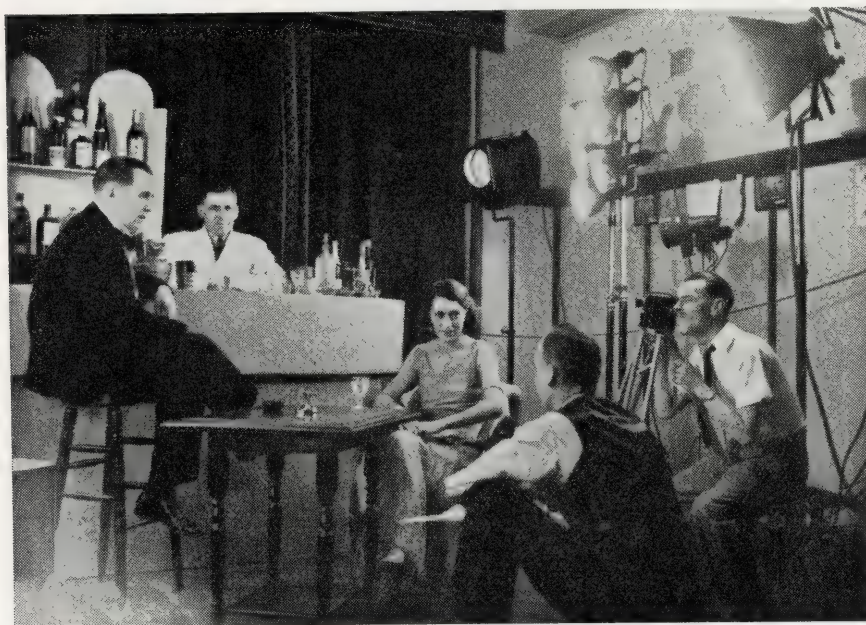
Although the society has only been formed since the beginning of July, it has already 15 very keen members. They have taken over some old premises and several of the members have carried out extensive alterations to make them into an excellent club-room and projection theatre.

For the time being the society will confine itself to the making of films that can be shot almost entirely out of doors, but it is later hoped to make the clubroom into a studio as well.

A programme of films was shown on Sunday evening, July 8th, and included one taken by their cameraman, C. R. Brazier, and one taken by a well-known Birmingham amateur cinematographer. There were 40 people present and all expressed their appreciation of a very entertaining evening.

The scenario for the first film, which at present is called "The Hermit," is now practically finished and the production committee will be making arrangements for the first shots to be taken within the next fortnight.

The secretary, W. H. Powell, 11, Kingsley Road, Birmingham 12 will be very pleased to supply full information to anyone interested and also to hear from other societies who have films they would be prepared to lend for presentation at subsequent film shows.



Production still from Brondesbury Cine Society's film, "Two Candles." A. Denman is seen directing. B. Ludin, C. Lucy and Miss Winifred Elliott are at the cocktail bar. Camera: L. Elliott.

"Orpheus in the Underworld" is the screen version of Gluck's opera "Orfeo ed Eundice" and not of the humorous Offenbach work which bears the same title as the film.

The secretary, Arnold Darlington, is responsible for the direction, while the photography is in the capable hands of Eric J. Twinn. Only nine players appear in the film and the principal leads are taken by Eric Watson ("Orpheus") and Alice M. Fox ("Eundice"). The film is being made in some of the most beautiful country districts of Cambridgeshire and should run to some six or eight hundred feet of 9.5mm. stock.

directors, well-known in advance-guard film circles will attend, including one or two from abroad. To those seriously interested in film art admission is free, but in order to pay for postage, etc., a subscription of 6d. a year will in future be charged as membership fee.

Meanwhile two important plans are afoot. The first is the production of 35mm. sound films and it is hoped to begin on September the first. The first film will be directed by B. Vivian Braun.

The second is the proposal to make a dynamic anti-war film, if possible on 35mm.

Cine Society News

LEIGHTON, LINSLADE AND DISTRICT A.C.S.

This society was formed last February and although not very strong in members, has given several shows which were well attended. They are at present engaged upon an Interest Film of the district and hope to have several copies ready for loan this winter.

The secretary is now preparing the syllabus for the coming session and will be glad to hear from other clubs who have films for hire or loan. The society is using 9.5mm. stock solely.

More members are required, not necessarily owners of apparatus. Readers interested should get in touch with the secretary, E. J. Cook, "Virginia," Stanbridge Road, Leighton Buzzard, Beds.

LONDON A.F.C.

The exteriors for the 16mm. production of "Where's George" are now finished. It had been supposed that the job would take four days, but the new lady director had it completed within two days.

The society's president, Mr. Miles Mander, paid a visit recently and saw various amateur films. He also gave an interesting talk on film productions, giving some valuable constructive criticisms. Amongst these were: 1.—Practically all amateur productions are too long; 2.—The best accessory is a pair of scissors; 3.—Amateurs usually over or under act their parts.

These remarks are being borne in mind for the society's next production, "Swine and Swain," which is to be completed by their 9.5mm. unit. As in the case of the 16mm. production, all exteriors are to be shot as soon as possible. Later, when weather conditions are against them, the interiors will be taken.

"The method of dividing members of the club under two units is proving extremely interesting," writes the secretary. "Each unit has a leader appointed who directs the operations of his production under the guidance of our production manager T. B. Ching. By this method every member is found a job of interest—and sometimes two or three."

Any readers interested in the club should communicate with the secretary, Miss M. Jasper, 42, Fentiman Road, S.W.8.

MAYROSS MOTION PICTURE PRODUCTIONS

The society has now finished their film "Life is Like That" and production has now been started on a super film called "Morton's Folly," written by J. E. Adams, Jr. By the way, "Morton's Folly" is, we find, the title of a recently published book and Mayross might be advised to think up another one.

"Our grateful thanks to *Amateur Cine World* and to the directors of the Battersea



Still from "London Transition," now being produced by the Film Art Group.

Stadium who have made this film possible. It will run to about two 9.5mm. super reels and a prize will be given for the best performance by both sexes," writes the publicity man, J. E. Adams.

Owing to the rapid growth of the society a new clubroom has become a necessity and they should like to hear from anyone who has a small hall or alternatively a large room with electricity and water available in the Hammersmith district.

The society uses a negative stock to secure effective editing and this, of course, simplifies the production of stills. A talkie apparatus made by one of the members is nearing completion.

A few new and enthusiastic members are required. The entrance fee is 5/- and subscription 9d. per week. Meetings are held every Thursday at 8.15 p.m. when the current production is discussed, while shooting takes place every Sunday.

Readers interested should communicate with either the publicity manager, J. E. Adams, Jr., 82, York Road, S.W.11 or the secretary, W. G. Wright, 44, Burr Road, S.W.18.

AUTUMN IN THE CINE WORLD

and thoughts turn naturally to projection, editing, titling and other aspects of amateur cinematography. Next month we shall publish many helpful articles on these indoor pursuits, including a design prepared especially for non-technical readers (but of interest also to wireless enthusiasts) for an amplifier suitable for use in conjunction with a projector.

It may be fed from either a gramophone pick-up or a microphone and is designed to operate from either A.C. or D.C. mains.

THE METEOR FILM PRODUCING SOCIETY

The cruise sequence of the society's production, "The Flies are Dancing" was shot on the 24th June on a liner placed at their disposal by the City Line. Members went by train from Glasgow to Helensburg and thence by bus to Shandon Pier, where the liner, "The City of Venice," was lying.

An Amateur Film Festival is again being held in Scotland under the auspices of the society. It will take place in Glasgow on December 8. Details will be found on another page.

METROPOLITAN VICKERS CINE SOCIETY

The activities of the society have up to the present been confined to the production of two out-of-doors pictures. One deals with canoeing and is nearly completed, being in the editor's hands. The other, and main, film which they are engaged upon is entitled "Inward Bound," the subject of which is the passing of Commerce up the Manchester Ship Canal.

"It is a filmic essay of smoothly running tempo and is not made as an advertising film for the Ship Canal company, but purely as an artistic record of a great engineering feat of which Lancashire is justly proud," writes the society's Publicity Manager, R. M. Kay, who continues, "The film will definitely portray only the passage of the vessel up the Canal without attempting to introduce a host of side issues such as factory interiors, power stations, etc."

The film will be 400ft. in length of 16mm. stock and it is hoped to be able to release it in the early part of September.

NORWICH A.F.S.

Recently there has been a lull in the activities of this society. It has been found necessary to vacate the premises in St.

NEWS OF CURRENT SOCIETY FILMS

Peter's Street, which, in any case, were never very satisfactory. The society now has free use of a children's cinema, run by one of their members, Geoffrey Fisher, at any time after the evening performance. The place is, of course, admirable for projection evenings and very suitable for indoor production.

The society is, we understand, being re-organised and a meeting takes place on August 13th when future plans will be discussed. Film productions will be held over for a time since it is the wish of members that more time should be devoted to work of a technical and constructional nature and overhauling and improving productions now on hand.

"We wish to apologise to other societies for not being able to offer our films for exhibition until such work is completed," writes the secretary, E. W. Murrell, from the new headquarters at the Pathe Cinema, Sprowston. More members are required; they ought to be forthcoming because the new club-room should do something to popularise amateur cinematography in Norwich, which we regret to learn, is "very much behind times" as far as the amateur is concerned. *Amateur Cine World* gets better every month, the report concludes. "Keep it up! We are all (individual and club worker) getting what we require."

RAYNERS LANE C.C.

This is a newly formed society and at present some little difficulty is being experienced in finding a suitable story and scenario for their first attempt. However, they hope to be started by the end of the summer. The club will take all their films on 8mm. stock.

Films of local interest were shown at the first meeting together with comedy films from the Kodak library. A general meeting was held on the 17th July and a committee was appointed. It has been arranged that meetings will be held once a week at the Sarsfield Hall, Station Parade, to discuss new stories and scenarios and for the projection of films obtained from other clubs. The society can count itself fortunate in having the assistance of a number of professionals for production, camera-work, make-up and stills.

The entrance fee is 2/6 and there is a sub. of 6d. per week for members over 21, but for members under this age the subscription is only 3d. per week, which is payable monthly. Readers interested should write the secretary, Mr. Mines, 88, Alexandra Avenue, Rayners Lane, or the treasurer, F. J. Garrett, 24, Capthorne Avenue, Rayners Lane.

THE STOCKPORT & DISTRICT CINE CLUB

This club has just completed its first financial year. The results are extremely satisfactory due to the support of enthusiastic members who have helped to carry on over a very critical period.

The future seems to hold bright prospects. A syllabus for the winter season is almost completed, many interesting and instructive evenings being in store, while the present is

fully occupied with the filming of the club's first production on 9.5mm., "The Fourth Dimension," which is nearing completion. The scenario is by E. M. Greenwood and the direction is in the hands of the secretary, S. Dent. The rushes seen up to date promise a very satisfactory result.

A film competition open to all members has been announced. All amateur cine workers who are interested in the acting, producing and projection of films are invited to write to the secretary, S. Dent, 35, Neston Grove, Adswold, Stockport.



Miss A. G. Shaw, Metropolitan-Vickers cine society camera operator shooting a scene for the film "Inward Bound." With her is Director Kalisch.

WEDNESBURY AMATEUR FILM SOCIETY

Excellent progress is being made on the society's fifth and most ambitious production—"Retribution." There is a cast of four in this film, the length of which will probably exceed 400 feet. "Hal Glover, as Webster, is to be especially congratulated on his splendid characterisation," writes the secretary. "The first 200 feet has been roughly edited and the technical work and acting has been favourably received."

The story was written by A. H. Robbins, F.B.O.A., F.S.M.C., who is also the society's

cameraman, and A. H. Blackhall prepared the scenario. Incidentally A. Blackhall undertook the direction prior to his departure for Canterbury in April last. Ken Roberts has now been appointed Director in his stead. Continuity and costumes: Miss Rita Draco. Make-up: Miss Peggy Mason. Art direction and titling; Horace Fowke.

Membership has now been closed for all except those who have special abilities. Write the secretary, Miss P. Mason, 11, Holden Road, Wednesbury.

WESTMINSTER AMATEUR CINE CLUB

The club's most recent production—a comedy entitled "Isosceles—or the Eternal Triangle," 9.5mm.—is nearing completion and will, it is hoped shortly be enriched by a sound background of music and "noises off" upon which the club technicians are at present working. Meantime, arrangements are being made for a new production provisionally entitled "The Tramp," which will be shot during July and August. It is possible that they will be able to present some of the dialogue of this film in the form of sound-on-disc.

The club would welcome new members; anyone who is interested should write to the Secretary, Miss L. E. Whittle, 4, Elm Park Garden Mews, S.W.3.

WIMBLEDON CINE CLUB

The latest news from the Wimbledon Cine Club is concerning the annual competition. Adrian Brunel, the well-known director and President of the club, has kindly offered a cup for the best film entered; this has aroused much enthusiasm and all members are anxious to compete.

The "rushes" of the present club production were recently shown and the results were very good, but G. Russell Owen, who is directing the picture, considers that a few retakes will be necessary.

Monthly meetings during the summer consist mostly of films from other societies and recently a programme of films from the Finchley Amateur Cine Society was screened.

Communications regarding club matters should be addressed to the Hon. Secretary, C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19.

LATE NEWS

As we go to press we learn of the formation of a new amateur cine society and the re-organisation of a well-known one. H. G. Green (aged 14) of St. Dunstan, Verulam Road, Hitchin, has just started the Desmond Amateur Film Club, the members of which are, we understand, still in their teens. At present membership totals about twenty, but more young enthusiasts are required.

Mayross Motion Picture Productions has been completely re-organised. The Club will work chiefly on 9.5 mm. and 16 mm. stock. Six super productions, a number of shorts and trailers (both sound and silent) are scheduled for the first year. Meetings every Thursday at 8.15; visitors welcome. A few new members are required. Address the Secretary at 20, Perham Road, West Kensington, W.14.

Your PROBLEMS SOLVED *by Our Experts*

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville Street, London, E.C.1. The coupon on page iii. of cover must accompany each query.

CLOSE-UPS—(R.P., Romford)

When a close-up attachment is indicated to be used at 6 feet from the object, this means that a plane parallel to the plane of the film itself, and six feet in front of the centre of the lens, and within the limits of the picture area, will be the plane of sharpest focus. That is the theory—in actual fact such an area of sharpest focus tends to be somewhat saucer shaped.

All points before and behind this plane will be less sharp, the unsharpness becoming more pronounced the farther you get from the plane.

The degree to which the object can be displaced from the plane of sharpest focus depends on the aperture at which the lens is being used. With an aperture of the order of $f/1.9$ and the subject at 6 ft., points as little as three inches away from the plane of sharpest focus will be obviously 'fuzzy.' But the smaller the aperture the greater the latitude in this respect, and at apertures of the order of $f/16$, with the cine lens, it is difficult to secure an unsharp picture even with an appreciable degree of error in focussing.

CINE-8 WORK.—(Miss E.H.K.,—Wallasey).

We have made careful enquiries and cannot find any suitable supplementary lenses for small-object work which can be directly fitted to your Cine-Kodak 8, nor do Kodak issue such supplementary lenses, although they have an 8mm. titling outfit.

We suggest you experiment with spectacle lenses of approximately the same focal length at the distance you propose to place your camera from the object. You might also adopt a device recently evolved for use with the 16mm. camera in taking close-ups of nature subjects.

This consists essentially of a base-board taking the camera, with an upright partition holding the supplementary lens before the camera,

and, at the appropriate distance in front of this another upright panel at the correct focal distance, which is cut out to form a frame of the exact size of the area covered by the lens combination at that distance, and thus enables you to frame and focus with the minimum of difficulty.

If you wish to take aquarium pictures a flat sided glass tank will be necessary. A cloth shield should be used to form a sort of tube between the camera and that side of the tank which is nearest to it, and will eliminate unwanted reflections. Lighting can be fairly contrasty and directed from sides and top, with a preponderance in one direction. If possible, use a tank with one side slightly lower than the rest, so that excess water can quietly run away down that side without unduly disturbing the contents of the tank. If this low side is opposite the camera it will give a diffused background.

FLICKER.—(R.M.,—Birkdale).

The flicker, as you suggest, is due to the cut-off frequency of your shutter, and is aggravated when the picture frequency is 14 and not 16 pictures per second, which is the case with 9.5mm.

You can cure the trouble by replacing the one flicker sector on your shutter with two, thus increasing the cut-off frequency to 42 per second, but we think you can possibly do a little better than the angles you suggest. Remember that the longer you cut off the light during the complete cycle of movement, the duller will the picture appear on the screen, while a comparatively narrow blade will serve to introduce the necessary interference.

We suggest that you make up a few experimental shutters, trimming down all three blades as much as possible by experiment, so that the main blade just covers the pull-down period of the film, and the flicker

(Continued on next page)

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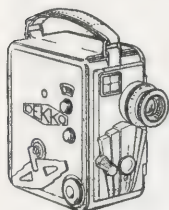
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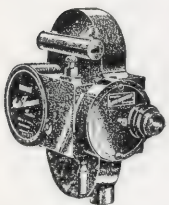
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OUR EXPERTS REPLY

(Continued from previous page)

blades perform their function with the minimum loss of light.

Finally, in making up the finished shutter do not forget to mount it on temporary centres and balance it up carefully with tiny drops of solder or other suitable material. Although it is only light it revolves at over 800 revolutions per minute in use, and proper balance means quieter, smoother running and less wear.

FOGGED FILM—(E. and A.G., S.W.3.)

The fog on your film may be caused either by the use of impure potassium bichromate or else from insufficient reversal. Try the following reverser in place of the potassium bichromate and sulphuric acid bath:—

Potassium Permanganate 13 grns.
Sulphuric Acid Pure 1½ drams
Water up to 20 ozs.

Prepare just before use.

When the image is fully reversed (about 7-8 mins.), rinse in running water and *only then* turn up the light, and bleach in the sodium sulphite and sulphuric acid bath as described in the article in our July issue. The film is then finished as stated.

EXPOSURE.—(A. M., Wanstead, Essex.)

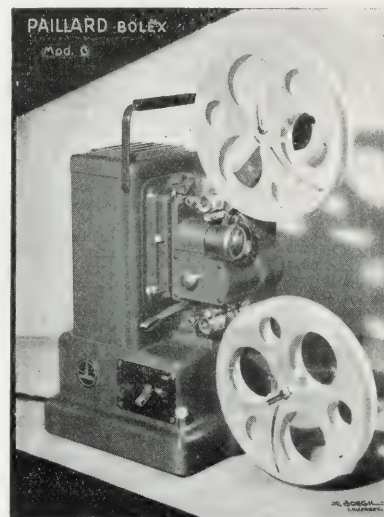
It is not possible to make an accurate comparison of speed between two films, one of which is developed as a negative, and the other of which is reversed into a direct positive. For all practical purposes, however, the films you mention may be classed as being the same speed.

The reason for your better result with the Neg-Pos. film may have been due to the fact that both films were really over-exposed, in which case it is probable that the negative film would show a superior result to the reversal film. In the case of under-exposure, the reverse might be expected.

If the two films were taken in the evening, it may simply have been a question of light value, as it must be remembered that the actinic value of sunlight diminishes very rapidly at, say, 6-30 p.m. at this time of

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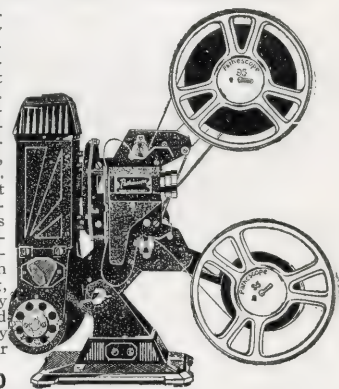
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year. The human eye is not appreciative of this, but the photographic emulsion is very sensitive to it, and half an hour may just make the difference between a correctly exposed negative and a badly under-exposed one.

EXPOSURE METERS AND FILTERS.—(L.S., Streatham, S.W.16.)

The Photo-electric exposure meter is a perfectly reliable meter, and the man who cannot get good results with it is himself to blame in 99 cases out of 100.

The point to remember is that such a meter measures *the whole of the light coming from the subject*, and the reading must be judged accordingly. For example, the interior of a cave contrasted with the sunlit cliffs outside it could be interpreted in two ways, either to secure an exposure on the dark portions of the subject without bothering about over-exposure in the rest of it, or to secure correct exposure with the light cliffs, leaving the rest to sink into blackness.

The same factors exist to greater or lesser degree with all subjects and must be taken into account. Even the most perfect photo-electric exposure meter cannot think for you.

One of the best treatises on its application is contained in the Exposure Booklet for Advanced Amateurs issued by the Weston Electric (not Western) Company Ltd., who make the Weston Exposure Meters.

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(Continued on next page)

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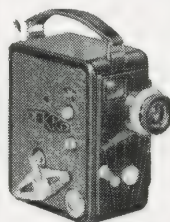
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REPLIES to READERS

(Continued from previous page)

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LENSES—(M.D.M., Golders Green, N.W.11.)

All lenses set at the same aperture give the same degree of exposure under a given set of conditions. But lenses whose maximum apertures vary do not all give the same degree of sharpness of focus when stopped down, nor the same photographic quality. The variation is governed by no exact rule, but is the result of different methods of manufacture and of computation by the designer.

It is generally safe to say, however, that a lens of maximum aperture of, say, f/3.5 will give a much sharper and crisper picture at that aperture than a lens of maximum aperture of f/1.5 stopped down to f/3.5.

The reason is that all lenses have in them a number of inaccuracies known as 'aberrations,' which are corrected virtually by playing one error against another. The larger the aperture the greater the amount of light the lens passes, but the greater the degree of error which has to be corrected, and the more difficult it is to correct, consequently the lens maker has to be satisfied with a slightly lower standard of general excellence in payment for the ability of the lens to pass much more light. When the lens is stopped down this same lower standard of excellence still persists.

In fairness to the lens manufacturer, however, it must be admitted that this difference between lenses is becoming less and less, and for all practical everyday purposes it is negligible.

SCENARIO CRITICISM

We print below extracts, likely to prove helpful to movie-makers engaged in film play production, from a 1,700 word criticism of a scenario submitted by a reader. We would remind readers that the criticism of scenarios is part of our Advisory Service.

The story is, as the author suggests, not new in idea, but is desirable

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REPLIES to READERS' ENQUIRIES

inasmuch as it takes in facilities at his disposal. But one is not so sure about the casting. In particular the part of Morton, the Secretary will call for some really difficult acting if it is to be convincing, particularly where reluctance changes to acquiescence to the prompting of Speed, and later his reaction to the definitely criminal suggestions of Matthews.

Indeed, all the characters will be called upon to do fairly competent acting, and the direction will have to be well carried out. There are some 'drunken' sequences in the film, and these are always difficult to put over properly.

That is why we are not sure about the casting. If the artists are a lot of young people who take this film lightly then all that will get on to the screen will be pictures of a lot of young people enjoying themselves making a burlesque film. The whole thing will have to be taken seriously, well rehearsed, and taken at speed, which speed will have to be enhanced by careful cutting.

We do not recommend the 'police' ending, as amateurs rarely look good

as policemen—and professionals are often disappointing in this as well.

One advantage of the story is that it is fairly clean cut, and not complicated by a number of cross interests that would serve to muddle an audience.

To deal with the story in detail.

The cross roads lights incident is good, and Vane's hesitance to disobey the law is a good indication of character. The word 'Financiers' is unusual on a firm's notice board, and, in any case, it hardly matters what the name of the firm is or what they are, so do not waste too much footage here.

The managing director would, being an important person, presumably have a girl secretary to pack his case. The better thing would be for him to be discussing papers with Morton and thus handing over existing work to him. In the script Morton is shown sitting down to work in the partner's office, but Speed enters Morton's office. He should be shown in, however informally, to the chief's office. It is not necessary to show him on the

street first, it does not help the story.

Because you have access to a Greyhound Racing track do not spend too much footage on depicting incidents there. Remember that the story is first, last and all the time, and in a quick-moving story of this kind the action must be held up as little as possible. The alternation of betting and racing shots is good and can be built up to suggest the rapid accumulation of money.

Shots 54, 55, 56 will mean little to an audience. Remember, you have to get your idea of temptation over in pictures. In any case the amount of money you have in mind would not be kept in a cash box. Most firms use such things for petty cash. Why not a cheque drawing incident? Remember that Morton should have such power, and the fact can be worked into the partner's final instructions at the beginning of the film, when he hands over to Morton.

62. Do not be content to tell an important part of your story with a mere title. Here is an opportunity for an excellent sequence showing the loss of the money, besides giving

(Continued on next page)

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REPLIES to READERS

(Continued from previous page)

your audience the necessary time to appreciate the major swing in the trend of events. Try to create suspense in their minds.

64. The same applies here, and in 68. These long, windy titles merely hold up the action, besides robbing the actors of a chance to act.

69-70. Here again you are telling the story in words. The audience would be most disappointed if they did not see the kidnapping. If Claire is wealthy she has a car. If she has a car it can go wrong or the chauffeur can be substituted, or something can be done to get her unsuspectingly into a vehicle controlled by the kidnappers. Then show a time lapse to explain the maid's distress (you can show her outside the house) or can build up a corner of a room in your garden to show her telephoning.

76. 'Saloon 300 yards distant.' If Vane can get so close to the crooks' car so soon, then how has the maid had time in which to learn of her kidnapping, unless she is at the track with her? This must be explained, or the timing re-arranged.

After shot 83 the saloon seems to disappear. What happens to it after that, particularly as everybody goes into the house and leaves it? You cannot leave it outside the house, as Vane drives up later.

The reason for Vane returning and entering the house after being misled is insufficient. Remember, the average law abiding citizen must have a strong motive for disturbing the privacy of a fellow citizen, particularly somebody with such a holy respect for traffic lights as Vane. Could you not have the car form a link? If the house has a garage it can be driven in, hidden when Vane first comes along, the garage door opened for some plausible reason when the two men go out for a drink, and Sailor or Vane can observe the car in the garage on their second visit. By establishing the number of it earlier in the film you can show that Sailor and Vane realise it is the identical car. Here, then, is your adequate motive for entering. Another point. The front door will presumably be locked, and in any case Vane gets in unheard.

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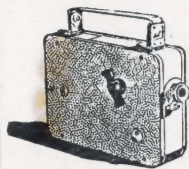
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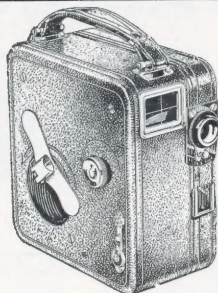
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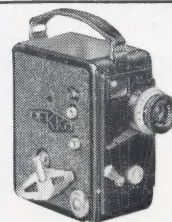
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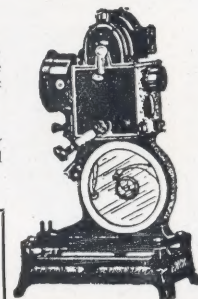
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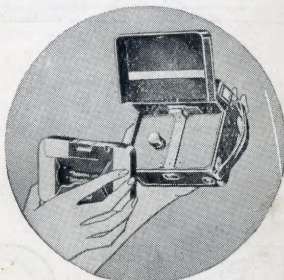
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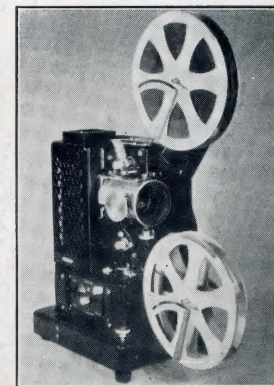
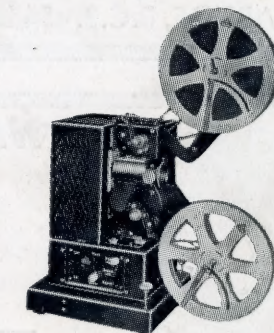
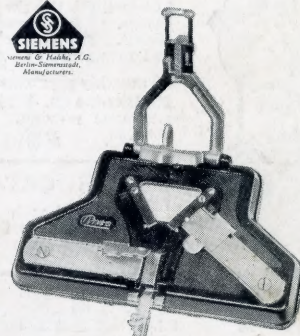
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